

BBC

DOCTOR WHO

AN ALIEN WEREWOLF IN LONDON

by Alan Barnes

THE DOCTOR: SYLVESTER McCOY

Time and space traveller.

MAGS:/ EATER-MAGS: JESSICA MARTIN

Time and space traveller's companion – a Vulpanan werewolf./ An alien parasite that's taken Mags' form.

ACE: SOPHIE ALDRED

Time and space traveller's former companion.

RUFUS:/ Voice of HEAD OFFICE:

(M, 20s-40s) Aussie alpha male... and vampire overlord./ Cold voice that exists only in Rufus' head [English RP accent].

ROHESIA:/ JINTY, aka 'JULIANNE':

(F, 20s-30s) Raymond's twin, a posh-ish vampire [English RP accent]./ Aussie soap sweetheart, and her character.

RAYMOND:/ GREG, aka 'JIMMIE':

(M, 20s-30s) Rohesia's twin, a posh-ish vampire [English RP accent]./ Aussie soap heartthrob, and his character.

JANET:/ SIN EATER:

(F, 20s) Black British nurse... and vampire spy. London, but not too 'street'./ An alien parasite.

VINEWOOD:/ LEX:

(M, 40s-50s) Full-of-himself doctor [any British accent]./ Rufus' operations manager [Aussie accent].

WILDTRACKS: PUNK GIRLS x 2; WAITRESSES x 8; POSH GUESTS.

DIRECTOR: SAMUEL CLEMENS

SCRIPT EDITOR: MATT FITTON

PRODUCER: EMMA HAIGH

EXECUTIVE PRODUCERS: NICHOLAS BRIGGS & JASON HAIGH-ELLERY

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PART ONE

MUSIC: OPENING THEME

SCENE 1: EXT. CAMDEN MARKET

FX: THRONGING STREET MARKET. SLOW TRAFFIC, OFF.

[DIEGETIC] MUSIC: HEAVILY DISTORTED DUB REGGAE-TYPE SOUNDS FROM LOUDSPEAKERS, A LITTLE WAY OFF.

FX: TARDIS MATERIALISES. DOOR OPENS.

DOCTOR:

Out you come, Mags.

MAGS:

Where are we?

FX: DOCTOR CLOSES TARDIS DOOR.

DOCTOR:

Camden Market. Come on, I think you'll like it.

FX: THEY WALK. CLOSER TO MUSIC.

2 x PUNK GIRLS – WILDTRACK:

(PASS BY, LAUGHING) Oh, no, that's horrible!/ No it's not, it's fantastic!

MAGS:

Those girls... they're dressed like me!

DOCTOR:

Punk's not dead. Not here, at least.

MAGS:

And that music! – Is it music?

DOCTOR:

The sound of the underground. Which runs right beneath our feet, incidentally.

FX: MAGS STOPS.

MAGS:

Wait – this is the human planet. This is... Earth?

DOCTOR:

London, England, Earth, the early nineteen-nineties.

MAGS:

(SNIFFS) There are... strange smells in the air.

DOCTOR:

Yes, best not to inhale too deeply.

MAGS:

Incense, and burning meat, and engine fumes. – And something else. Something from the east...

DOCTOR:

From the City. The stink of money.

MAGS:

No, something familiar. (SNIFFS) Someone familiar.

ACE:

(BEHIND – OFF) Wotcha, Mags.

MAGS:

Ace?!?

ACE:

(WALKING UP) I used to be.

MAGS:

What?

ACE:

Doesn't matter. Good to see you. – You too, Professor.

DOCTOR:

Ms McShane. Our rendezvous, as requested.

MAGS:

Ace summoned you here?

ACE:

Space-time pager. Makes me look a right berk in this time zone.

DOCTOR:

I take it there's a crisis worthy of my attention?

ACE:

Yeah, Sheila Grant's left Brookie.

MAGS:

Who's Brookie?

DOCTOR:

It's a pop culture reference.

ACE:

And also. I met this Aussie guy, on the Tube? Reckons he saw an alien just last week. Only thing is... I believe him.

DOCTOR:

Do you now...?

ACE:

So I told him we'd all meet up at the World's End. It's a pub, not a metaphor.

DOCTOR:

Try not to speak too hastily.

CUT TO:

SCENE 2: INT. PUB — AT BAR

FX: AFTERNOON ATMOS. NOT BUSY.

ACE:

(CALLING TO BARMAN) Oi! Mate! Three sodas and a packet of dry roasted when you're ready!

FX: OFF — 3 x SODAS FILLED WITH NOZZLE, THEN SET ON BAR IN TURN, THROUGH..

DOCTOR:

I see no Australians.

ACE:

He's not here yet. — You still do that spoons business?

DOCTOR:

Of course.

ACE:

Then make yourself useful and clear a table. Corner one, perhaps?

DOCTOR:

Yes, very discreet. (HEADS OFF)

ACE:

You jacked in the Psychic Circus, then, Mags?

MAGS:

I had no choice.

FX: IN B/G, DOCTOR BEGINS PLAYING SPOONS.

ACE:

Right. It's cruel, isn't it? They've even started to close them down here. Animal rights.

MAGS:

I'm not an animal, Ace.

ACE:

Look, I didn't [mean —]

MAGS:

The Circus is still going. But I've lost control of my Vulpanan nature.

FX: B/G SPOONS STOP.

ACE:

So you could go the full 'Thriller' video, just like that?

MAGS:

I –

ACE:

Sorry, another pop culture reference.

MAGS:

The Doctor thinks he can help stabilise me. But I fear travelling in the TARDIS has just made me worse.

FX: LAST DRINK ON BAR.

ACE:

Tell me about it. – Three sodas, at last!

RUFUS:

(BEHIND) I'll get these, ladies.

ACE:

Rufus!

RUFUS:

(TO BARMAN) And one of the national beverage. No glass.

ACE:

Rufus, this is my mate Mags.

MAGS:

The Australian?

RUFUS:

Pleased to meet you.

FX: BOTTLE ON BAR.

RUFUS:

Cheers, fella. – I... can't see a spare table?

MAGS:

In the corner.

RUFUS:

Yeah, but – (CONFIDENTIALLY) We don't want to share with the weird guy with the spoons, do we?

FX: GATHERING DRINKS.

ACE:

Don't we?

RUFUS:

Wait. That's him?

SCENE 3: INT. FERRAT HALL – HALLWAY

ROHESIA:

(CLAPS HANDS) You girls, line up!

FX: EIGHT WAITRESSES SHUFFLE INTO LINE. HEELS CLICKING.

ROHESIA:

Good.

FX: ROHESIA PARADES UP AND DOWN THE LINE THROUGH...

ROHESIA:

Our guests will begin to arrive shortly. They are people of quality. So you will speak only when necessary, and always remember – “Yes, sir! As you please, ma’am!”

WAITRESSES x 8 – WILDTRACK:

“Yes, sir! As you please, ma’am!”

ROHESIA:

You may see... unusual things during the course of the evening. I would remind you that you are being paid, in part, to recall nothing of tonight’s event. To anyone. Ever. The family has eyes and ears everywhere. We will find out. [And when we do –]

FX: RAYMOND CLATTERS THROUGH DOUBLE DOORS, OFF.

RAYMOND:

(OFF) There you are, Rohesia. (WALKING UP) Giving the temporary staff the talk of doom?

ROHESIA:

Raymond, I’m busy.

RAYMOND:

Wait, why’ve you got them dressed up like the girls in that Robert Palmer video?

ROHESIA:

What do you want??

RAYMOND:

She wants to see us both. Her ladyship, down below?

ROHESIA:

Why??

RAYMOND:

Oh, the usual. She’s needy, she wants attention. But best to indulge her, tonight of all nights – don’t you think?

SCENE 4: INT. PUB – IN CORNER

RUFUS:

OK – just last week, I'm doing a few days' work up Hadley way, at Ferrit [sic] Hall...

DOCTOR:

(BECAUSE ACCENT) 'Ferret'?

ACE:

Fer-rat. It's in (EXAGGERATED DICTION) Hertfordshire.

DOCTOR:

Ah. "Where hurricanes hardly happen."

MAGS:

Are you making references now?

DOCTOR:

Please continue, Mr Rufus.

RUFUS:

Just Rufus, mate. – Massive old mansion, been there forever. Deal is, bit of landscaping, bit of whatever. (CONSPIRATORIAL) All cash in hand, you know?

ACE:

Don't worry, we're not gonna grass you up.

RUFUS:

Cheers. Anyhow. Last day, I've been out chopping wood at the far end of the estate – working up a good old sweat, you know?

ACE:

I can imagine, yeah.

DOCTOR:

Ace...!

ACE:

What?

RUFUS:

By the time I'm done, I'm a real mess, so I go up to the stable block, thinking no-one'll mind if I use the horse shower–

ACE:

Wait, they have horse showers?

RUFUS:

Course they do, in stalls. – Only when I get there, I find it's been converted – into a garage, right? And there's this brand new, bright red Borghini Veloce [PRONUNCIATION: 'Vel-oh-chay'] just sat there, I mean sat there, doors wide open–

MAGS:

'Borghini' what?

ACE:

Maserborghini. Italian sports car. (TO RUFUS) Series S Five?

RUFUS:

Nah, mate. Series S Six, Limited Edition.

ACE:

(WHISTLES)

RUFUS:

Too right.

MAGS:

(GETTING UP) Does anyone want another soda?

DOCTOR:

Stay, Mags.

RUFUS:

So I eased myself inside, just for a minute, just to see how it felt –

ACE:

Who wouldn't?

RUFUS:

Only suddenly I hear these security guys walking up on the gravel outside, and I'm thinking, I'll be out on me earhole if they find us here...

MAGS:

Out on your...?

ACE:

Don't ask.

RUFUS:

I'm looking for somewhere to hide, and I see this, like, elevator grille? So I pull it open, and I go inside, and I pull it shut behind me. Only I can hear the guards in the garage now, and they're coming my way, so all I can think to do is –

DOCTOR:

Operate the lift.

RUFUS:

Exactly.

SCENE 5: INT. OUTHOUSE — BY LIFT

FX: RAYMOND AND ROHESIA WALKING TO STOP.

RAYMOND:

I don't know why you bother giving the waitresses your talk, Rohesia. They never remember a thing, not after their conditioning.

ROHESIA:

No, but it keeps them on their toes. And I want them on their toes.

RAYMOND:

(EFFORT AS...)

FX: ... HE PULLS ON OLD-FASHIONED ELEVATOR GATE — A RUSTY GRILLE.

RAYMOND:

After you, sister dearest.

FX: AS THEY STEP THROUGH, INTO LIFT...

ROHESIA:

You know, it's long past time we had this lift replaced. Something more modern, I think. With smoked glass.

FX: AS RAYMOND PULLS GRILLE SHUT BEHIND...

RAYMOND:

("HUH!") Smoked glass...!

FX: LIFT BEGINS TO DESCEND.

SCENE 6: INT. PUB – IN CORNER

RUFUS:

The lift goes down and down – four or five storeys, I guess? When it stops, I dart out, but as soon as I shut the door it starts going up again, and I just know it's gonna pick up the guards, and now I'm wishing I'd just come clean when I could, 'cos where I am, well – it's a... well.

MAGS:

An actual well?

RUFUS:

That's what the lift was inside of, an old well. At the bottom, it's come out into this weird underground cavern –

ACE:

Like the Batcave?

RUFUS:

Smaller. But there's only one way through, and suddenly I'm in this long passage, with recesses all along the walls – like, for coffins?

DOCTOR:

You're inside a mausoleum.

RUFUS:

That's it, that's the word. And that's where I heard.. it.

MAGS:

Heard what?

RUFUS:

It. No. Her.

CUT TO:

SCENE 7: INT. MAUSOLEUM

FX: RAYMOND & ROHESIA WALKING UP FROM OFF. FETTERS CLANK AS SIN EATER TWISTS AND TURNS.

SIN EATER:

(ALERTED) Raymond? Rohesia? Is that you...? — Please, it's been so long. Come to me. Please. (SUDDENLY SAVAGE) Come to me!!

SCENE 8: INT. PUB — IN CORNER

MAGS:

You heard a voice?

RUFUS:

Not with my ears, exactly. It was like something had got inside my head, and was drawing me to these bars, at the far end of the passage.

DOCTOR:

And what was behind those bars?

RUFUS:

Mate, you've never seen anything like it.

ACE:

(GENTLY) It's OK. We're cool with alien stuff.

DOCTOR:

Indeed. Non-humans can be found on Earth more often than you'd think — isn't that right, Mags?

MAGS:

(BIT FURTIVE) Yes, alright, Doctor —

RUFUS:

(LAUGHS) You guys! Yeah, it was alien for sure. I mean: she was. Two arms, two legs, one head; but definitely alien. She had these big black eyes, weird bat ears... and kind of see-through skin, like frosted glass?

DOCTOR:

Interesting.

RUFUS:

No nose, just nostrils. And a sort of sucker mouth?

MAGS:

Does that narrow it down, Doctor?

DOCTOR:

Not much.

RUFUS:

But that wasn't what I meant, when I said you'd never seen anything like it. She was all chained up. Anchored to all four corners of the cage — by her neck, her wrists, her waist, and her ankles.

MAGS:

A prisoner...

SCENE 9: INT. MAUSOLEUM

FX: RAYMOND & ROHESIA ARRIVE. SIN EATER'S FETTERS CLANK THROUGHOUT.

SIN EATER:
Closer! Closer!!

RAYMOND:
Why so agitated, creature?

SIN EATER:
It is time, Raymond! I've counted, in my head. Seconds, minutes, hours, days, weeks; weeks times four; weeks times four times one-two-three-four-five-six-seven-eight-nine-ten-eleven-twelve. Twelve moons! (SAVAGE) Time!!

RAYMOND:
Not quite.

ROHESIA:
Not yet.

RAYMOND & ROHESIA:
(TOGETHER) Tonight.

RAYMOND:
The whole family will be there.

ROHESIA:
They can't wait to see you.

SIN EATER:
Good. Good. (BEGINS TO SOB)

ROHESIA:
Why so sad, creature?

SIN EATER:
Because I am so ugly. So hideous!

RAYMOND:
(MUTTER) You said it.

ROHESIA:
(SCOLDING) Raymond! — Never mind. It's your big night, creature. Soon, you'll be as beautiful as us. As beautiful as me.

SIN EATER:
Like a princess. Like Cinderella!

RAYMOND:

The belle of the ball!

ROHESIA:

Don't go mad, Raymond.

SIN EATER:

Except... afterwards, I'll be the ugly sister again. And you will still be beautiful. All of you will always be beautiful. But I will stay ugly, for another twelve moons. Then for twelve-twelve-moons after that. Then for twelve-twelve-twelve-moons more.

ROHESIA:

Forever. (INSINCERE) Poor you.

RAYMOND:

(INSINCERE) It's all so terribly unfair.

CUT TO:

SCENE 10: **INT. PUB — IN CORNER**

RUFUS:

Even though she didn't speak, not with her mouth, it was like she'd put her whole life story in my head, all at once?

MAGS:

What did she want you to know?

RUFUS:

About how the Ferrat family had kept her there for centuries? — I mean actual centuries.

ACE:

Go on. And the rest. What she wanted.

RUFUS:

OK. What she wanted was for me to find someone who could help. A... Time Lord? She said she'd put it in my head, how to find one.

DOCTOR:

Did she now.

ACE:

Yeah, that's what I thought.

MAGS:

So what happened next, Rufus? How did you avoid the guards?

RUFUS:

I don't know. I mean, I don't remember! It was like, I opened my eyes, and I was on the Tube... and I saw Ace, and I realised she was the person I'd been following.

MAGS:

Following??

RUFUS:

For a couple of days, as it turned out. I just sort of knew that all along I'd been looking for Ace here, and I had to tell her everything that had happened. So I did. And here we are.

ACE:

Here we are. (TO DOCTOR AND MAGS) So, what do we reckon?

MAGS:

Clearly, the creature's telepathic.

DOCTOR:

I suppose it's possible that she beamed the means to identify a Time Lord into Rufus's head...

RUFUS:

It was like - Ace had this aura around her, like heat haze? If I concentrate, I can see it on you and Mags, too.

DOCTOR:

Residual artron energy. The sweet smell of TARDIS travel.

MAGS:

Doctor, she called out to you. This alien. She wants your help.

DOCTOR:

Perhaps.

RUFUS:

The question is, are you gonna help her? Cos all this is too rich for my blood, I just want to forget I was ever there.

DOCTOR:

I'll need more information, if I'm to develop a plan.

ACE:

Don't worry about that, I've been on it for days. (FX: ACE BEGINS TO UNDO BACKPACK) Clear a space, I've got a whole dossier here in my backpack. (FX: FLOPPING FILES ONTO THE TABLE) Map of the house... alarm schematics... security rosters... names of the guard dogs... everything. - Rufus: go get us all another drink, while I talk these two through it.

DOCTOR:

(WARNING) Ace...

ACE:

Trust me, I've thought of everything. We'll be in and out in half an hour. This time tomorrow, we'll be laughing.

MAGS:

Tomorrow??

ACE:

Duh, yeah? It's all happening tonight. That's why I brought you here this afternoon. - (COMMANDING RUFUS) Oi, you - Mel Gibson. Bar.

RUFUS:

Sure. - Anyone want more nuts?

SCENE 11: INT. FERRAT HALL – HALLWAY

FX: FADE UP. DINNER GONG STRUCK.

RAYMOND:

(ANNOUNCING) Dinner is served!

ROHESIA:

If you'd all like to make your way into the dining hall?

FX: 100-ODD GUESTS SHUFFLE TOWARDS THE DINING HALL.

POSH GUESTS – WILDTRACK:

Where are we sitting?

Is there a menu?

Are there options? [ETC]

RAYMOND:

The seating plan is on your right.

ROHESIA:

But it is, of course, the same as last year. And the year before that.

RAYMOND:

(ASIDE) Each of the hundred and fifty-six years before, in fact...

SCENE 12: **INT. MAUSOLEUM**

(SIN EATER COUNTING — ONE NUMBER PER SECOND)

SIN EATER:

Fifty-six hundred. Fifty-seven hundred. Fifty-eight hundred.
Fifty-nine hundred. Sixty seconds! —

Nought-one-hundred. Nought-two-hundred. Nought-three-hundred.
[ETC]

FX: FADE.

SCENE 13: **EXT. ROAD OUTSIDE FERRAT ESTATE**

FX: NIGHT. TARDIS MATERIALISES. DOOR OPENS. ACE STEPS OUT.

ACE:

OK, all clear. – Time: twenty-one hundred and... (NOT RIGHT) Uh, thirty-six minutes.

MAGS:

We're early.

FX: DOCTOR CLOSES DOOR BEHIND.

DOCTOR:

No, we're exactly where and when intended.

ACE:

The plan said: TARDIS lands inside the estate perimeter at twenty-one hundred hours, forty-eight minutes exactly. That's the outside wall, and we're early!

DOCTOR:

There's been a change of plan.

ACE:

Excuse me. When did you decide to change the plan I spent five days working out?

DOCTOR:

About... nought-nought-hundred hours and six minutes ago?

MAGS:

We are still going to liberate this alien, though?

DOCTOR:

Eventually. We've got to get through the gates first.

ACE:

That was why we were supposed to land on the inside of the wall? I'd worked out a critical path to get us past the CCTV cameras.

DOCTOR:

Ah, but you presumed that the cameras are fixed.

ACE:

This is the twentieth century, of course the cameras are fixed! – Aren't they?

DOCTOR:

My TARDIS scan said otherwise. I've been doing a little research of my own.

MAGS:

You're saying the estate owners have access to anachronistic technology?

DOCTOR:

Camera drones are not wildly anachronistic. It could simply be that the estate owners have access to vast reserves of money.

ACE:

The Ferrats are loaded, that's for sure. – Alright, so what other parts of my lovely plan have you changed?

DOCTOR:

I'll explain in the car.

MAGS:

What car?

FX: UNDER NEXT SPEECH – CAR APPROACHING, 300 YARDS OFF.

DOCTOR:

The car bringing a slightly famous comedian along this section of roadway at twenty-one hundred hours, forty-two minutes and twenty seconds precisely. – In fact, I do believe I can hear it coming.

ACE:

Right, so you want us to stop this car?

DOCTOR:

Indeed.

MAGS:

How??

ACE:

Mags, you and me are dressed as fugitives from a Robert Palmer video? Trust me – "how" isn't an issue.

SCENE 14: **INT. FERRAT HALL — HALLWAY**

FX: FADE UP. BUZZ OF AFTER-DINNER CONVERSATION THROUGH DINING HALL DOORS BEYOND. [TOO DISTANT FOR US TO MAKE ANYTHING SPECIFIC OUT.] HALL CLOCK STRIKING TEN THROUGH...

ROHESIA:

(FX: WALKING UP) (STRESSED) Raymond...

RAYMOND:

I know — they're all onto coffee and the turn's not turned up.

ROHESIA:

I'm growing impatient, Raymond...!

RAYMOND:

I wouldn't expect too much. It's been a long time since we had Max Miller at the family get-together.

ROHESIA:

(HISSED) I don't care about the cabaret!

RAYMOND:

(MILDLY) So I see, sister dearest. — Alright, you go collect the star of the show. I'll make an announcement. We don't want the guests to go... wild.

ROHESIA:

(GATHERING SELF) Alright. (CALLING) Security! Follow me.

FX: AS ROHESIA SWEEPS OFF, 2 x GUARDS FOLLOWING...

RAYMOND:

(CLEARS THROAT) (REHEARSING TO SELF) "Now then, brothers and sisters..."

FX: OPENS DOUBLE DOORS — INTO...

SCENE 15: INT. FERRAT HALL – DINING HALL [CONTINUOUS]

FX: UP SOUNDS OF POSH GUEST CHATTER AS RAYMOND SWEEPS IN.

POSH GUESTS – WILDTRACK:

Look, it's Raymond!/
What's up with him?/
Where's Rohesia?/
When's the comedian on? [ETC]

RAYMOND:

Brothers and sisters, aunts and uncles, nephews and nieces,
cousins in general – I have an announcement!

FX: CHATTER FALLS SILENT.

RAYMOND:

I regret to say, the cabaret act has failed to arrive.

POSH GUESTS – WILDTRACK:

(GROAN, DISAPPOINTED) Well, that's no good!/
Who was it, anyway?/
Make sure he never works again... [ETC]

FX: OVER THIS...

RAYMOND:

(LOUDER) So we'll have to proceed to the final part of the
evening's entertainment–

FX: SUDDENLY – FEEDBACK WHINE FROM MICROPHONE, OFF. AMPLIFIED
VOICE.

DOCTOR:

(INTO MIC) Testing. Testing. – Ah, it is on.

RAYMOND:

Excuse me? (WALKING FORWARD) You're not the comedian!

DOCTOR:

Indeed. Oh! – (INTO MIC) Indeed. You might call me an
alternative comedian.

RAYMOND:

(CALLING) Security...!

POSH GUEST:

(HECKLING DOCTOR) Tell us a joke, then!

DOCTOR:

(INTO MIC) I don't tell jokes. Hence 'alternative comedian'.

POSH GUESTS – WILDTRACK:

(UNCERTAIN LAUGHTER – 'WAS THAT FUNNY?')

DOCTOR:

(INTO MIC) I do magic tricks. I play the spoons. And also –
(OFF, BLOWS INTO BALLOON) ... I make balloon animals. (BLOWS
AGAIN)

SCENE 16: **EXT. OUTSIDE STABLES**

FX: ACE AND MAGS WALKING QUICKLY OVER LOOSE GRAVEL.

ACE:

Up ahead. That must be the stable block Rufus told us about.

MAGS:

How long can the Doctor keep them all distracted?

ACE:

Depends.

MAGS:

On what?

ACE:

On their tolerance for conjuring tricks, the spoons and balloon animals.

MAGS:

We'd better run.

FX: CAMERA DRONE HOVERS UP OVERHEAD.

ACE:

Yeah – (SEEING DRONE) No!

MAGS:

(SOTTO) A drone camera. The Doctor was right.

FX: CAMERA PAUSES. ROHESIA + 2 x GUARDS WALKING UP IN B/G.

ACE:

(SOTTO) Turn about. Slowly...!

MAGS:

You got it –

ROHESIA:

(WALKING UP) You girls! What are you doing out here? Where are you going?

ACE:

Err... The Ladies'?

ROHESIA:

"The Ladies', ma'am!" – It's inside. You were shown where.

MAGS:

We... got lost.

ACE:

Ma'am.

ROHESIA:

(SNIFFS) Have you been smoking?

MAGS:

No, ma'am.

ACE:

Absolutely not. Ma'am.

ROHESIA:

Get back to the main house.

ACE & MAGS:

(TOGETHER) Ma'am.

FX: ACE & MAGS WALK OFF QUICKLY, THE WAY THEY CAME.

ROHESIA:

You two, with me —

FX: ROHESIA + 2 x GUARDS WALK. DRONE HOVERS AWAY.

BEAT.

FX: ACE & MAGS RUN BACK UP, TO STOP.

MAGS:

(SOTTO) Camera's gone. There was something about that woman.

ACE:

(SOTTO) Yeah. Lady Muck, looking down on us.

MAGS:

(SOTTO) No, I mean... something that made the hairs on the back of my neck stand up.

ACE:

(SOTTO) You should know. — Oh, and look where she's headed, with her goons!

MAGS:

(SOTTO) The stable block!

FX: ACE & MAGS RUN OFF, TOWARDS STABLES.

SCENE 17: INT. DINING HALL

FX: SQUEAK, TWIST, SQUEAK AS DOCTOR COMPLETES A BALLOON ANIMAL.

DOCTOR:

(INTO MIC) And this... is an elephant!

POSH GUEST:

(HECKLING) It's got two trunks!

DOCTOR:

(INTO MIC) It's a Martian elephant.

RAYMOND:

(WALKING UP TO DOCTOR) That's enough. – You're not the act I booked. (INTO MIC) Security – take this person away.

DOCTOR:

(OFF-MIC) But I've not yet done my Venusian kangaroo!

RAYMOND:

(INTO MIC) Security...!!

DOCTOR:

Alright, alright! (INTO MIC) How about a story instead? Because I have a story that I think will be of great interest to all of you... Feratu.

(THE WORD 'FERATU' HAS AN INSTANT EFFECT)

POSH GUESTS – WILDTRACK:

(SLIGHT CONSTERNATION) Did he say...?/
Feratu! He said Feratu!/
Not Ferrat, Feratu!

RAYMOND:

(INTO MIC) This is a gathering of the family Ferrat.

DOCTOR:

Then I must be thinking of an entirely different family Ferrat. (SNATCHES MIC) Unrelated to the ancient clan known throughout Renaissance Europe as the Feratu. And before that, in the Middle Ages, the Nosferatu.

RAYMOND:

What??

DOCTOR:

(INTO MIC) In Eastern Europe, the word 'Nosferatu' came to describe 'the un-dead', so I'm not surprised you changed it. You're every bit as alive as me.

RAYMOND:

(SNATCHES MIC) As alive as you are... currently.

POSH GUESTS – WILDTRACK:

(OMINOUS LAUGHTER...)

DOCTOR:

(SNATCHING MIC BACK) 'Nosferatu'. Not one word in its Latinate form, but two: 'nos Feratu', 'we Feratu'. I've been doing a little research of my own, you see.

RAYMOND:

Who are you?

DOCTOR:

(INTO MIC) Just someone keen to confirm his suspicions.

POSH GUESTS – WILDTRACK:

(MASSED HISSING – THEY'VE TURNED VAMPIRIC)

DOCTOR:

(INTO MIC, BUT SLIGHTLY TO SELF) Which, to judge by the rows of glowing eyes and gleaming fangs suddenly laid out in front of me, I see were entirely correct.

WAITRESS:

(OFF – SCREAMS)

FX: DROPS TRAY, GLASS SMASHES.

RAYMOND:

(SAVAGE) That's coming out of your pay, girl!

SCENE 18: INT. OUTHOUSE — BY LIFT

FX: ACE & MAGS RUN TO STOP.

ACE:

See? — Bright red Maserborghini Veloce, just like Rufus said.

FX: MAGS RATTLES LIFT CAGE GRILLE.

MAGS:

Lady Muck must have taken the lift down to the mausoleum.

ACE:

That wasn't 'Lady Muck'. That was Rohesia Ferrat.

MAGS:

So what do we do now?

ACE:

We get them out of there.

SCENE 19: INT. MAUSOLEUM

FX: ROHESIA + 2 x GUARDS WALKING UP.

SIN EATER:

Thirty-one hundred. Thirty-two hundred. Thirty-three hundred.

ROHESIA:

It's time, creature.

SIN EATER:

Time...

ROHESIA:

(TO GUARDS) You – fetch the pole shackle to keep her at arm's length while he releases her fetters. We don't want a repeat of last year.

SCENE 20: INT. FERRAT HALL – DINING HALL

POSH GUESTS – WILDTRACK:

(HISS VAMPIRICALLY, ADVANCING ON DOCTOR)

RAYMOND:

It's not often we Feratu revert to type. Just once a year, in fact.

DOCTOR:

Is that so...?

RAYMOND:

A case of 'wrong place, wrong time'. Whoever you... were.

DOCTOR:

My timing's never wrong.

RAYMOND:

(SNIFFS) Wait. You smell... strange. Unearthly –

FX: EAR-SPLITTING ALARM FROM OUTSIDE.

POSH GUESTS – WILDTRACK:

(VAMPIRIC REACTION)

RAYMOND:

(CALLING) Security – that's from the stable block! Go, go!

(TURNING BACK) Now, where were w– (REALISATION) He's gone!!

CROSS DIRECTLY TO...

SCENE 21: INT. MAUSOLEUM [CONTINUOUS]

FX: ALARM OFF AND ABOVE.

SIN EATER:

(GASPING) That sound...!

ROHESIA:

Security alert. You two - put the creature back in the cage and follow me!!

SIN EATER:

No! I must be free!!

SCENE 22: INT. FERRAT HALL – DINING HALL [CONTINUOUS]

FX: ALARM AS BEFORE.

RAYMOND:

He was here, by the fireplace, then he was gone. How can he have gone?!

POSH GUESTS – WILDTRACK:

(SNARL)

SCENE 23: **INT. OUTHOUSE [CONTINUOUS]**

FX: BLARING ALARM CLOSE BY. LIFT ARRIVES. GRILLE PULLED OPEN.

ROHESIA:

(REALISATION) My car! Someone's taken [my c-]

FX: OUTSIDE, MASERBORGHINI ROARS TO STOP ON GRAVEL. CUT
DIRECTLY TO...

SCENE 24: **INT. MASERBORGHINI [CONTINUOUS]**

FX: ENGINE PURRING.

ACE:

(TO SELF) Nought to sixty in four point eight seconds, they say. — Let's see about that.

FX: SHE GUNS ENGINE. CUT DIRECTLY TO..

SCENE 25: EXT. OUTSIDE HOUSE – ON GRAVEL [CONTINUOUS]

FX: ALARMS ONGOING. CAR TAKES OFF LIKE A ROCKET AS ROHESIA AND RAYMOND RUN IN FROM OPPOSITE SIDES OF THE STEREO FIELD.

ROHESIA:

That's my car! (CALLING BEHIND) You two – alert the main gate!!

RAYMOND:

(RUNNING UP) Rohesia! – Have you seen him?

ROHESIA:

Seen who?

RAYMOND:

The comedian! We turned our backs and he'd vanished!

ROHESIA:

I told you – (HISSED) I don't care about the cabaret!

SCENE 26: **INT. MAUSOLEUM**

FX: ALARMS ONGOING ABOVE. LIFT ARRIVES. GRILLE PULLED OPEN.
MAGS STEPS OUT.

MAGS:

(HESITANT) Hello...? (FX: WALKING FORWARD) Hello...?

SIN EATER:

(OFF) Hello.

MAGS:

(STARTS) Aa! —

SIN EATER:

Please, come closer. Pretty. So pretty. Why can't I be you?

MAGS:

You're the alien. Like Rufus said.

SIN EATER:

(NB: RECOGNISES NAME) Rufus...?

MAGS:

The human who came here, a week ago? The one who... — Never mind, no time. I've come to get you out of here.

SIN EATER:

To free me...?

MAGS:

Yes. (FX: OPENING RUCKSACK) Now, Ace said, somewhere in this rucksack, there'd be— (PRODUCES EXPLOSIVE CANISTER) This must be it.

SIN EATER:

What does that contain...?

MAGS:

An explosive. Nitro-Ten. It's "one louder", I'm told.

SIN EATER:

"One... louder"?

MAGS:

It may be a cultural reference. (SETTING CANISTER IN POSITION)
Stand back, I'm going to try to blow the cage door.

SIN EATER:

And free me!

MAGS:

(EMPHASIS) Stand back! (TO SELF) Now, twist the top from the canister... (DOES SO; THEN, AS SHE RUNS) – then run!!

BEAT.

FX: BOOM!

SCENE 27: **INT. MASERBORGHINI**

FX: ACCELERATING.

ACE:

(ABOVE NOISE, TO SELF) This beats riding pillion on the back of a hooky moped! Woo-hooooo!

FX: FOOT ON PEDAL. CROSS TO...

SCENE 28: EXT. DRIVEWAY [CONTINUOUS]

FX: ALARMS ONGOING. AS CAR ROARS PAST...

ROHESIA:

That girl, driving!!

RAYMOND:

Seems you really can't get the staff these days.

ROHESIA:

Where's the other one?

RAYMOND:

What other one?

ROHESIA:

The other waitress. The one she was with when I saw them –
(REALISATION) This isn't a theft. This is a distraction.

SCENE 29: INT. OUTHOUSE - BY LIFT

FX: LIFT ARRIVES, GRILLE PULLED OPEN.

MAGS:

Can you run?

SIN EATER:

The fetters weighed heavy. But yes.

MAGS:

So run!!

FX: THEY RUN. CROSS TO...

SCENE 30: **EXT. DRIVEWAY**

FX: ALARMS ONGOING.

ROHESIA:

(HOLLERING) Someone turn those alarms off!

RAYMOND:

Distraction from what? Rohesia??

FX: ALARMS OFF.

ROHESIA:

The creature. The Sin Eater!! (CALLING) Guards! Guards!! Break out the guns!

SCENE 31: **EXT. ESTATE**

FX: SIN EATER RUN-STUMBLING BESIDE MAGS.

MAGS:

(RUNNING) My friend Ace has distracted the guards. We have to get to the perimeter.

SIN EATER:

(RUNNING) Why are you doing all this?

MAGS:

(RUNNING) Because you're a sentient being, not someone's [pet!]

FX: GUARDS' WHISTLES, OFF.

SIN EATER:

The sentries!

MAGS:

They won't be able to see us once we're past the tree line.

SIN EATER:

Then they will just turn on the lights.

MAGS:

What lights?

SCENE 32: EXT. DRIVEWAY

ROHESIA:

(HOLLERING) Floodlights on the west path! Now!!

SCENE 33: **EXT. ESTATE**

FX: SLIGHTLY OFF — 3 x GIANT ARC LAMPS TURNED ON, IN SEQUENCE — WHOMP! WHOMP! WHOMP!

MAGS:

(PAINED, DROPS TO FLOOR) Aaah!! The lights!!

SIN EATER:

What about the lights?!

MAGS:

(SHE'S CHANGING...) I'm — oh no.

SIN EATER:

Let me help you. It isn't far, you said. We must run, you said!

MAGS:

(PAINED) Run. Run!

SIN EATER:

Yes. Run. From the sentries! Run!

MAGS:

(PAINED) No. From me. Before I — I...

SIN EATER:

What??

MAGS:

(BESTIAL ROAR, ATTACKS EATER)

SIN EATER:

Aaaah!!

SCENE 34: **INT. MASERBORGHINI**

FX: ACE BRAKES, ARC ON GRAVEL.

ACE:

(TO SELF) Why's no-one following the joyriding nutter in the Maserborghini? (REALISATION) Something's gone wrong.

FX: GUNS ENGINE.

SCENE 35: **EXT. DRIVEWAY**

FX: GUARDS BLOWING WHISTLES. BARKING DOGS. ETC.

MAGS:

(VULPANAN HOWL, WELL OFF)

RAYMOND:

There's the other girl! Heading for the perimeter! (STOPS)
She's fast! Can't get a steady aim..

ROHESIA:

Never mind her, where's the Eater?

FX: UNDER ABOVE – MASERBORGHINI PULLS UP, JUST OFF. DOOR GLIDES OPEN.

ACE:

(OFF) Oi! Is no-one gonna chase me?

ROHESIA:

The waitress! – Raymond, shoot her!

RAYMOND:

Oh, yes. Much easier target. (PULLS TRIGGER)

ACE:

(OFF) What? No!

FX: FWOOSH OF HIGH-TECH TRANQUILLISER GUN.

ACE:

(OFF – HIT, GASPS) Aagh! (COLLAPSES)

ROHESIA:

Good shot, brother mine.

RAYMOND:

Thank you, sister dear. It was rather, wasn't it?

END OF PART ONE

PART TWO

MUSIC: OPENING THEME

SCENE 36: INT. BEDROOM – DOCTOR'S HOUSE

NB: AFTER BEING BITTEN BY MAGS, THE EATER BIT BACK... AND THEREFORE TOOK ON MAGS' FORM, MEMORY AND POWERS. BUT WE DON'T KNOW THAT YET!

OPEN WITH THE EATER-MAGS RELIVING THE PREVIOUS NIGHT'S ADVENTURES IN HER SLEEP...

EATER-MAGS:

(TOSSING AND TURNING, SHORT SLEEP-BREATHING)

FX: FADE UP FLASHBACK – FROM SCENE 33. SLIGHT 'MEMORY' DISTORT, SUGGESTING IT'S IN HER HEAD.

FX: SLIGHTLY OFF – 3 x GIANT ARC LAMPS TURNED ON, IN SEQUENCE – WHOMPF! WHOMPF! WHOMPF!

MAGS:

(PAINED, DROPS TO FLOOR) Aaah!! The lights!!

EATER-MAGS:

(MUMBLED – STILL UNCONSCIOUS) Lights...

FX: FLASHBACK CONTINUES...

SIN EATER:

What about the lights?!

MAGS:

(SHE'S CHANGING...) I'm – oh no.

SIN EATER:

Let me help you. It isn't far, you said. We must run, you said!

MAGS:

(PAINED) Run. Run!

SIN EATER:

Yes. Run. From the sentries! –

EATER-MAGS:

(EVEN MORE DISTURBED) Run...!

FX: FLASHBACK CONTINUES...

MAGS:

(PAINED) No. From me. Before I – I...

SIN EATER:

What??

MAGS:

(BESTIAL ROAR, ATTACKS THE EATER)

FX: HARSH CUT OUT OF FLASHBACK.

EATER-MAGS:

(JERKED OUT OF NIGHTMARE) Aaaah!!

SCENE 37: **INT. KITCHEN – DOCTOR’S HOUSE [MOMENTS LATER]**

FX: TICKING CLOCK. SIZZLING PAN. 2 x EGGS CRACKED ON SIDE, HIT PAN.

DOCTOR:
(CALLING, LOUDLY) Two eggs, or four?

EATER-MAGS:
(FROM UPSTAIRS – DIRECTLY ABOVE) Doctor? Is that you?

DOCTOR:
(CALLING WHILE COOKING – SHAKING EGGS IN PAN) Of course it’s me!

EATER-MAGS:
(FROM UPSTAIRS) Where [are you?]

DOCTOR:
(CALLING) In the kitchen!

CROSS DIRECTLY TO...

SCENE 38: **INT. BEDROOM – DOCTOR’S HOUSE [CONTINUOUS]**

EATER-MAGS:
(TO SELF) What kitchen? Where... [am I?]

DOCTOR:
(CALLING – FROM DOWNSTAIRS) Downstairs!

SCENE 39: INT. KITCHEN — DOCTOR'S HOUSE [MOMENTS LATER]

FX: QUICK FADE UP. KETTLE WHISTLING ON STOVE. EATER-MAGS THUNDERING DOWN HALLWAY BEYOND AS EGGS FRY.

DOCTOR:
(TAKING KETTLE OFF STOVE) Ah, ah, kettle's hot!

FX: INTERNAL DOOR.

EATER-MAGS:
(BURSTS IN) Doctor, where is this?

DOCTOR:
The kitchen. Coffee, or tea?

EATER-MAGS:
Neither. What kitchen? Where?

DOCTOR:
In my house. In Allen Road.

EATER-MAGS:
You have a house?

DOCTOR:
You might call it my *pied à Terra*.

EATER-MAGS:
(SNIFFS) Something's burning.

DOCTOR:
What? Oh no—! (MOVES PAN OFF STOVE) I don't suppose you like burnt eggs...?

EATER-MAGS:
No.

DOCTOR:
(BRIGHTLY) A continental breakfast, then. Pass me a couple of oranges.

EATER-MAGS:
Oranges?

DOCTOR:
From my coat. On the chair. Left-hand pocket.

EATER-MAGS:
(RUMMAGES THROUGH POCKETS, COLLECTS ORANGES) Breakfast? The clock says half-past three.

DOCTOR:

You've been sleeping 'til now. Oranges?

EATER-MAGS:

(PASSING ORANGES) Here.

DOCTOR:

Thank you. (FX: AS HE CHOPS 2 x ORANGES IN HALF) It was quite an eventful evening, if you recall?

EATER-MAGS:

At the Estate, yes. (REMEMBERING) You went to the Hall!

DOCTOR:

Where I discovered that the hosts, and their guests, were all scions of an ancient vampiric clan. The Feratu.

EATER-MAGS:

Vampires? Are you sure?

DOCTOR:

The eyes and the fangs gave them away. Squeezer?

EATER-MAGS:

What?

DOCTOR:

Lemon squeezer. On the side there.

EATER-MAGS:

Er... this? (PASSES SQUEEZER)

DOCTOR:

Thank you. (FX: BEGINS TO SQUELCH 4 x ORANGE HALVES INTO A BOWL, THROUGHOUT REST OF SCENE)

EATER-MAGS:

So how did you get away? From the Feratu?

DOCTOR:

(SQUEEZING ORANGE) Fortunately, I was able to avail myself of a secret passage hidden behind the fireplace in the dining hall.

EATER-MAGS:

What, really?

DOCTOR:

(SQUEEZING ORANGE) I don't believe anyone had used it since it was placed there by the original architect, back in the Elizabethan age. Master mason Robert Smythson. 'Smythson' with a 'Y'. Designed Longleat House, you know.

EATER-MAGS:

I didn't. How did you know about this secret passage?

DOCTOR:

(SQUEEZING ORANGE) I didn't. I just hoped very hard that at some point in the future I'd remember to pay a call on Master Smythson, and persuade him to incorporate such a feature behind the fireplace in the dining hall...

EATER-MAGS:

There are times I can't tell if you're joking or not.

DOCTOR:

(AMBIGUOUS) Indeed. — And how did you get away, Mags?

EATER-MAGS:

Me? (THINKS) I'm... not entirely sure.

DOCTOR:

Then what do you remember?

EATER-MAGS:

I was with the alien. The leech thing, from the mausoleum. We were running. There were guards, and dogs, and whistles. And then —

FX: DUB IN FLASHBACK — FROM SCENE 33. SLIGHT DISTORT, AS BEFORE.

FX: SLIGHTLY OFF — 3 x GIANT ARC LAMPS TURNED ON, IN SEQUENCE — WHOMPF! WHOMPF! WHOMPF!

MAGS:

(PAINED, DROPS TO FLOOR) Aaah!! The lights!!

EATER-MAGS:

... Then the lights came on.

DOCTOR:

The lights, yes. What do you remember after the lights?

EATER-MAGS:

(THINKS) I... ran. (REMEMBERS) To the TARDIS!

DOCTOR:

You did.

FX: REVERSE ECHO INTO...

SCENE 40: EXT. ROAD OUTSIDE FERRAT ESTATE [NIGHT BEFORE]

FX: EATER-MAGS RUNNING UP, SCRATCHING NAILS ON TARDIS DOOR.

EATER-MAGS:
(HOWLS, EXHAUSTED)

FX: DOOR OPENS.

DOCTOR:
Mags, there you are – (REALISATION) Mags? What went wrong?!

EATER-MAGS:
I... know you...

DOCTOR:
It's me, Mags. The Doctor.

EATER-MAGS:
The Doctor...

DOCTOR:
What happened? What made you [change?]

FX: OVER THIS – GUARDS' WHISTLES, BARKING DOGS, APPROACHING FROM OFF.

EATER-MAGS:
The sentries!!

DOCTOR:
I see them. (A DECISION) Ace knows where to meet us. I'm aborting this mission.

FX: PULLS EATER-MAGS INTO TARDIS. SLAMS DOOR. AFTER A BEAT, TARDIS DEMATERIALISES. CROSSFADE BACK TO...

SCENE 41: INT. KITCHEN – DOCTOR'S HOUSE

FX: ORANGE JUICE POURED INTO GLASS.

DOCTOR:

There. Two fresh orange juices. (GLUGS)

EATER-MAGS:

Ace! Doctor, where's Ace?!

DOCTOR:

(SPITS) Ugh, pips. I was expecting her back by now.

EATER-MAGS:

Perhaps the constables had her arrested, and thrown into prison?

DOCTOR:

The police...?

EATER-MAGS:

For taking the vehicle? The 'Maserborghini Veloce'?

DOCTOR:

Ah. I don't think Ace would be quite so unwise as to try to make her getaway in something so conspicuous.

MAGS:

Still – I hope she's not in any trouble...

SCENE 42: INT. BEDROOM — FERRAT HALL

FX: FADE UP. ACE RELIVING THE PREVIOUS NIGHT'S ADVENTURES IN HER SLEEP...

ACE:

(TOSSING AND TURNING, SHORT SLEEP-BREATHING)

FX: FADE UP FLASHBACK — FROM SCENE 35. SLIGHT 'MEMORY' DISTORT.

NB: THIS TIME, WE'RE HEARING THE SCENE FROM ACE'S PERSPECTIVE — SO SHE'S CLOSE BY, ROHESIA AND RAYMOND OFF.

FX: [MASERBORGHINI] DOOR GLIDES OPEN.

ACE:

Oi! Is no-one gonna chase me?

ROHESIA:

(OFF) The waitress! — Raymond, shoot her!

RAYMOND:

(OFF) Oh, yes. Much easier target. (PULLS TRIGGER)

ACE:

What? No!

FX: FWOOSH OF HIGH-TECH TRANQUILLISER GUN...

ACE:

(GASPS — SUDDENLY AWAKE) Aagh!

ROHESIA:

(BESIDE BED) Oh, at last.

ACE:

You!

ROHESIA:

(CALLING) Raymond, she's awake!

ACE:

Where am I? What did you do to me?

ROHESIA:

In order — in one of the smaller guest bedrooms at the Hall...

RAYMOND:

(ENTERING, FROM OFF) ... and we tranquillised you, plainly.

ACE:

Dart gun? Oh, great.

SCENE 43: INT. KITCHEN — DOCTOR'S HOUSE

FX: DOOR BELL JANGLES, OFF. (ACTUAL BELL — IT'S AN OLD HOUSE.)

EATER-MAGS:

That might be Ace now!

DOCTOR:

At the front door? I doubt it.

FX: LETTERBOX PUSHED OPEN, OFF.

RUFUS:

(OFF, THROUGH LETTERBOX) Doctor? You in there? It's me, Rufus!

EATER-MAGS:

The Australian!

DOCTOR:

Wait here.

FX: DOCTOR EXITS...

SCENE 44: EXT. DOCTOR'S HOUSE — BY FRONT DOOR

FX: DISTANTLY, WE SHOULD JUST BE ABLE TO PICK UP THE SOUND OF A HELICOPTER CIRCLING THE HOUSE ABOVE. CONTINUES THROUGH THE NEXT FEW SCENES.

RUFUS RINGS BELL AGAIN. AS DOCTOR WALKS UP FROM INSIDE...

RUFUS:

(TO SELF) C'mon, it's freezing out here...

FX: DOOR OPENS.

DOCTOR:

Rufus. It's hardly inclement.

RUFUS:

English summer's the middle of winter to me, mate. - You gonna let us in?

DOCTOR:

(BEAT, THINKING ABOUT IT) Yes, of course.

RUFUS:

Cheers. (ENTERS)

FX: HARD CUT TO...

SCENE 45: INT. HALLWAY — DOCTOR'S HOUSE [CONTINUOUS]

FX: FRONT DOOR CLOSED. DISTANT HELICOPTER MORE QUIET.

RUFUS:

(WHISTLES) Nice pad you've got here. — Gotta ask: what's with the phone box in the yard?

DOCTOR:

It's where my gnomes sleep. — Forgive me, Rufus. I don't recall giving you my address?

RUFUS:

Oh! Uh — Ace did.

DOCTOR:

Did she.

RUFUS:

Yeah. (CHANGING SUBJECT) Look, it was giving me brainache, wondering how it all went down last night, so I thought —

DOCTOR:

Yes. (COUPLE OF STEPS) Why don't we talk in the drawing room?

FX: TURNS DOORKNOB.

RUFUS:

Sure.

FX: WALKING INTO DRAWING ROOM.

SCENE 46: INT. BEDROOM — FERRAT HALL

ACE:

What's with the light in here?

ROHESIA:

There's no light in here.

ACE:

Exactly. (THROWS OFF COVERS) Oh, I'm not hanging around — (WOBBLES) Whoa! Legs like Stretch Armstrong.

ROHESIA:

Like I said, we tranquillised you.

RAYMOND:

(BESIDE BED NOW) Now, be a good girl and tell us who you are, who your friends are.

ROHESIA:

And where they've taken the Sin Eater.

ACE:

(LAUGHS) Sinitta?! - Hold up. What's wrong with your eyes?

RAYMOND:

This is pointless, sister dear. -

ACE:

(MEANING HIS EYES) Yours too!

RAYMOND:

(TO ROHESIA) Let's turn her. Despite everything, I rather like her.

ROHESIA:

If we must. But let her be in thrall to me. Hold her still, Raymond.

ACE:

(HELD DOWN) Agh, get off!

RAYMOND:

Best not to wriggle. You don't want my sister to tear your throat by accident.

ACE:

What? (SEES) She's got fangs! You're vampires!!

RAYMOND:

'Vampires'. So common.

ROHESIA:

We are the Feratu! (SNARLS AS SHE GOES TO BITE ACE...)

ACE:

No! (BITTEN) Aaaaah!!

SCENE 47: INT. DRAWING-ROOM — DOCTOR'S HOUSE

FX: DISTANT HELICOPTER SLIGHTLY LOUDER (BIG WINDOWS) — IF POSSIBLE, LOW ENOUGH IN MIX THAT WE DON'T CLOCK IT'S THERE UNTIL DOCTOR POINTS IT OUT.

RUFUS:

(ENTERING) So, uh... how did it go last night?

DOCTOR:

Ace is missing, it's this time tomorrow, and I'm not laughing.

RUFUS:

What about the creature? The alien? Is it here?

FX: EATER-MAGS RUSHES IN.

EATER-MAGS:

Doctor, did you know —

DOCTOR:

I told you to wait in the kitchen.

EATER-MAGS:

(GOING TO WINDOW) Yes, but —

DOCTOR:

There's a helicopter circling the house, I know.

EATER-MAGS:

Is it the constab— (CORRECTS HERSELF) The police?

RUFUS:

What, like the Flying Squad?

EATER-MAGS:

I wouldn't know.

DOCTOR:

That was a failed witticism.

RUFUS:

Just keeping it light, mate. (BIT COLDER) What's with the marks on your neck, 'Mags'?

EATER-MAGS:

What marks?

RUFUS:

Like friction burns? On your wrists, too.

EATER-MAGS:

(LOOKS) I... don't know.

DOCTOR:

Curious. I'd not noticed those until-

RUFUS:

Until I pointed them out. Then suddenly they're obvious. That's the glamour wearing off. The fetter marks showing through.

EATER-MAGS:

What?

DOCTOR:

Yes. Mags, move away from the window.

RUFUS:

It's too late, guys. Best if you both just come quietly?

EATER-MAGS:

Wait - are you the police?

RUFUS:

(LAUGHS)

DOCTOR:

No, he's a Feratu.

EATER-MAGS:

A vampire?!

DOCTOR:

Somewhere on the vampiric spectrum, certainly. He's quite comfortable in sunlight, which makes him unusual.

RUFUS:

I'm a proper Aussie, mate!

DOCTOR:

But still he needed me to invite him over my threshold. That may have been a mistake.

RUFUS:

Don't beat yourself up, Doc.

DOCTOR:

I didn't say the mistake was mine.

RUFUS:

Whoa, tough guy!

DOCTOR:

Ace didn't give you this address, did she?

RUFUS:

Course not. Chemical tracker in your bloodstream showed us where to find you. – Shouldn't take drinks off strangers, mate. Not even soda water.

EATER-MAGS:

If he's one of these Feratu – why did he need you to break into Ferrat Hall?

DOCTOR:

Because vampires and Time Lords are ancient enemies.

RUFUS:

Exactly. I needed to find someone stupid enough to take on the rest of the Feratu, on my behalf.

DOCTOR:

This is what – a turf war? A family grudge?

RUFUS:

Something like that. Didn't want the others to know I'm back here. Not yet.

EATER-MAGS:

Is that who's in the hover-ship? The rest of the Feratu?

RUFUS:

No, those are my people. Come to recapture you... miss.

EATER-MAGS:

Me?

RUFUS:

You heard.

FX: PULLS WALKIE-TALKIE. R/T ON – BUZZ OF STATIC.

RUFUS:

(INTO WALKIE-TALKIE) Thornbill calling Kookaburra. –

CROSS TO...

SCENE 48: **INT. HELICOPTER [CONTINUOUS]**

FX: HOVERING.

LEX:

(R/T ON) Hearing you loud and clear, Thornbill. (R/T OFF)

RUFUS:

(D) (R/T ON) All units, be ready to storm the house on my command. Over. (R/T OFF)

CROSS BACK TO...

SCENE 49: INT. DRAWING-ROOM — DOCTOR'S HOUSE [CONTINUOUS]

LEX:

(D) (R/T ON) Got you. Over. (R/T OFF)

EATER-MAGS:

Doctor, what did he mean — re-capture me?

RUFUS:

You do know, don't you, Doc?

DOCTOR:

I'd entertained the possibility.

EATER-MAGS:

What possibility??

DOCTOR:

Please. Come over here, by the fireplace.

RUFUS:

Just tell her. Put her out of her misery.

EATER-MAGS:

Doctor?!

DOCTOR:

I'm sorry. You're not who you think you are.

EATER-MAGS:

I'm Mags! Your friend, Mags!

DOCTOR:

No. You're the creature from the mausoleum.

RUFUS:

The Sin Eater. I could smell you a mile off.

EATER-MAGS:

No. No, it's not possible!

DOCTOR:

You told me. You were running, with Mags. Then the lights came on.

FX: DUB IN FLASHBACK — FROM SCENE 33. SLIGHT DISTORT, AS BEFORE.

FX: SLIGHTLY OFF — 3 x GIANT ARC LAMPS TURNED ON, IN SEQUENCE — WHOMPF! WHOMPF! WHOMPF!

MAGS:

(PAINED, DROPS TO FLOOR) Aaah!! The lights!!

EATER-MAGS:

The lights...

DOCTOR:

... and Mags began to change.

MAGS:

(PAINED) Run. Run!

SIN EATER:

Yes. Run. From the sentries! -

MAGS:

(PAINED) No. From me. Before I - I...

SIN EATER:

What??

MAGS:

(BESTIAL ROAR, ATTACKS EATER)

RUFUS:

Mags changed?

DOCTOR:

Mags is a Vulpanan.

RUFUS:

Oh, delicious! So she bit the Eater, and the Eater bit back!

DOCTOR:

And by some property of her alien make-up, this "Sin Eater" took on Mags' form. Her identity.

EATER-MAGS:

But I'm Mags!

RUFUS:

It's just what the Sin Eater does. She's like a sponge for personalities, and other... traits.

EATER-MAGS:

No, I'm me!

RUFUS:

See? Soaks everything up. Absorbs it into herself, completely.

DOCTOR:

So that's why the other Feratu were holding her captive...

EATER-MAGS:

Am I still dreaming?

DOCTOR:

Please. Come over here, like I said. (HINT) To the fireplace?

EATER-MAGS:

No, I need to... to think...

DOCTOR:

The fireplace? (EVEN HEAVIER HINT) Designed by the fifteenth century master mason Robert Smythson...?

EATER-MAGS:

What? – (REALISATION) Oh, right!

RUFUS:

Wait, you're up to something!

FX: R/T CRACKLE.

RUFUS:

(R/T ON) Thornbill calling Kookaburra! –

CROSS TO...

SCENE 50: INT. HELICOPTER [CONTINUOUS]

RUFUS:

(D) All units! Secure the house! Over! (R/T OFF)

LEX:

(R/T ON) I got you, Thornbill. Kookaburra out. (R/T OFF)

(ASIDE) Go, go, go!

FX: COPTER BEGINS DESCENT — AS WE CAN HEAR OUTSIDE WHEN WE
CROSS BACK TO...

SCENE 51: INT. DRAWING-ROOM – DOCTOR'S HOUSE [CONTINUOUS]

RUFUS:

(WALKING OVER) C'mon, you two. The game's up. You're gonna come quietly, we're gonna go back to my base, [and then]

DOCTOR:

As I told you before, Mags, Robert Smythson incorporated secret passages into some of his designs. Passages that might be uncovered by turning a dial hidden in the spandrel so...

FX: STONE FIREPLACE ROTATES 90 DEGREES – GRINDING SOUND, BUT QUITE SMOOTH AND QUICK.

EATER-MAGS:

(FX: SPEAKING INTO SLIGHTLY ECHOING SPACE) Where's it lead?

RUFUS:

(SHOVING HER) It doesn't matter, cos you're not getting past me.

DOCTOR:

Yes, you're blocking the way.

RUFUS:

Too right I am!

DOCTOR:

Idiot. (TURNS HIDDEN DIAL, AND –)

FX: FIREPLACE ROTATES ANOTHER 90 DEGREES, KNOCKING RUFUS BACK. THROUGH THIS...

RUFUS:

(BEING KNOCKED BACK) What– (REALISATION) N–

FX: FIREPLACE GRINDS SHUT, CUTTING RUFUS OUT.

EATER-MAGS:

You sealed him in!

DOCTOR:

Come on, we'd better get to the TARDIS before his goons arrive.

FX: THEY RUN OUT. CROSS TO:

SCENE 52: INT. HELICOPTER

FX: HOVERING – NOT FAR FROM GROUND.

LEX:

(R/T ON) Kookaburra calling Thornbill. Thornbill, I see two targets, heading for the blue box on the driveway! What are your instructions? Over. (R/T OFF)

BEAT.

(R/T ON) Repeat, what are your instructions? (R/T OFF)

BEAT.

(R/T ON) Thornbill, are you there? (R/T OFF)

CROSS DIRECTLY TO...

SCENE 53: EXT. DOCTOR'S HOUSE [CONTINUOUS] [FX ONLY]

FX: HELICOPTER ABOVE. TARDIS DOOR SLAMS. BEAT. DEMATERIALISES.

SCENE 54: INT. BEHIND FIREPLACE

FX: ENCLOSED, ECHOEY SPACE.

RUFUS:

Ohh, Doctor. I'm so gonna have you. You see if I don't.

SCENE 55: **INT. BEDROOM — FERRAT HALL**

FX: FADE UP. ACE IN ANOTHER NIGHTMARE...

ACE:

(TOSSING AND TURNING, SHORT SLEEP-BREATHING)

FX: FADE UP FLASHBACK — FROM SCENE 46. SLIGHT 'MEMORY' DISTORT.

ACE:

(HELD DOWN) *Agh, get off!*

RAYMOND:

Best not to wriggle. You don't want my sister to tear your throat by accident.

ACE:

What? (SEES) She's got fangs! You're vampires!!

RAYMOND:

'Vampires'. So common.

ROHESIA:

We are the Feratu! (SNARLS AS SHE GOES TO BITE ACE...)

FX: HARSH CUT OUT OF FLASHBACK.

ACE:

(GASPS — SUDDENLY AWAKE) *No!! (GROANS; REALISATION) Urgh. Nightmare!*

ROHESIA:

(BESIDE BED) *Oh, at last.*

ACE:

(STARTLED) *You!*

ROHESIA:

(CALLING) *Raymond, she's awake!*

ACE:

Where am I? What did you— Wait, I know this. I'm in the Hall, in one of the bedrooms. You tranquillised me!

RAYMOND:

(ENTERING, FROM OFF) *Well remembered.*

ACE:

(THROWS OFF COVERS) *I'm getting out of here — (WOBBLES) Whoa! Legs like Stretch— (REALISES) Hang about. All this... it happened before...*

ROHESIA:

(SIGH) It's called 'déjà vu'.

ACE:

I remember now – you're vampires...!

RAYMOND:

Don't say that.

ACE:

Yeah, and you just made a mistake. Cos you left the curtain pull in easy reach. – (EFFORT, DIVES OUT OF BED, TO BESIDE WINDOW) Now back off!

ROHESIA:

Or, what, you'll open the curtains?

RAYMOND:

And we'll disintegrate? Like Christopher Lee?

ROHESIA:

Dear Christopher! Such charming company.

RAYMOND:

So many stories. And so tall! – He is, I mean. Not his stories.

ROHESIA:

(TO ACE) Go on, then. Pull the curtains, if you must.

ACE:

You asked for it – (PULLS)

FX: CURTAINS ACROSS. UP BIRDSONG OUTSIDE.

BEAT.

ACE:

(CRIES OUT – HER SKIN BURNING) Aaah!! I'm burning!! (HER AGONIES CONTINUE THROUGH...)

ROHESIA:

And that was your mistake.

RAYMOND:

This time of day, the sunlight comes in at an angle.

ROHESIA:

Directly onto you.

ACE:

Close the curtains! Please!!

ROHESIA:

Raymond – the cord.

FX: RAYMOND PULLS CORD, CLOSING CURTAINS.

ROHESIA:

(TO ACE) Better?

ACE:

You bit me. (HORROR) You made me like you...!

SCENE 56: INT. TARDIS – CONTROL ROOM

FX: FADE UP. 80s CONTROL ROOM HUM. CENTRAL COLUMN SLOWS.
MATERIALISATION BING. SCANNER ACTIVATES.

DOCTOR:

One hundred and seven Baker Street. My other *pied à Terra*.
Mags, in a moment– [I]

EATER-MAGS:

You called me Mags. But I'm not Mags, am I? I'm the Sin Eater.

DOCTOR:

Well, what would you like me to call you?

EATER-MAGS:

I don't know. If I had a proper name, I don't remember. All I
remember is Mags.

DOCTOR:

Then you'll just have to pick something. – Names starting with
A... (THINKS) A... Abigail? Adele? Agatha? Arthur?

EATER-MAGS:

'Arthur'?

DOCTOR:

Arthur it is. Now – we need to find out more about this Rufus.

EATER-MAGS:

Why?

DOCTOR:

Because right now Rufus knows more about us than we do about
him. (THINKING ALOUD) If he's running around with a private
army, he may have friends in high places. Ah, but I have the
opposite!

EATER-MAGS:

Enemies in high places?

DOCTOR:

No! Well, yes. But what I meant was – friends in low places.

EATER-MAGS:

Right...

DOCTOR:

I can't leave the TARDIS, not with Rufus's chemical tracker
still in my system. So I need you to go out into the streets.

EATER-MAGS:

Which streets?

DOCTOR:

Camden. Along the canal. Among the dropouts, the freaks, and the weirdoes. The punks, the Goths, and the skaters. The rebel em-cees, the refuseniks, and the refugees. My kind of people.

EATER-MAGS:

What do I do when I've found them?

DOCTOR:

Say, the Doctor's back, and he wants to know everything there is to know about this Rufus. Who he is, and where to find him.

EATER-MAGS:

So they'll all know who you are? The weirdoes, the Goths and the rebel em-cees?

DOCTOR:

I'm a legend, they'll remember.

EATER-MAGS:

Alright. But what about Ace, and (BEAT) the other Mags?

DOCTOR:

If Rufus put a chemical tracker in my bloodstream, we can assume he did the same to them.

EATER-MAGS:

So he could find them, like he found you!

DOCTOR:

Yes. But if I can use my blood to identify the tracker... I may be able to get to Mags first.

EATER-MAGS:

Why Mags? Why not Ace?

DOCTOR:

Because the last we knew, Mags was in her Vulpanan form, and running wild.

EATER-MAGS:

You don't think she might be running wild in London?

DOCTOR:

I don't know. But I do know that wherever Ace is, she won't have turned into some savage beast...

SCENE 57: INT. BEDROOM — FERRAT HALL

ACE:

This can't be happening. (THINKS) Wait — mirror! (RUSHES FEW STEPS TO MIRROR) I can see myself in the mirror!

RAYMOND:

(SIGHS, COMING OVER) Yes, my sister and I likewise.

ACE:

Oh!

ROHESIA:

It's an absurd misconception, founded in the idea that our kind couldn't stand the sight of our own reflections.

RAYMOND:

They reminded us we had no soul. Apparently.

ACE:

Right. (CHECKING REFLECTION) Check out the canines, proper 'Lost Boys' jobs!

RAYMOND:

Indeed. Now, Miss —

ACE:

Just McShane to you.

RAYMOND:

(SIGH) Miss McShane — be a good girl, and tell us what we want to know.

ROHESIA:

Where have your friends taken the Sin Eater?

ACE:

Yeah, well — I'm a bad girl, and I'd sooner bop you on the snout.

ROHESIA:

Stubborn mare, would you live like this forever?!

ACE:

What — you mean I'm not stuck like this?

RAYMOND:

Of course n-[ot] — (REALISATION) She doesn't know.

ROHESIA:

What?

RAYMOND:

She doesn't know, about the Eater. She doesn't realise what she and her friends have done...!

ACE:

Go on, then. Tell us. – Look, you might as well, if I'm one of you now!

ROHESIA:

You let the Sin Eater go.

RAYMOND:

And without the Sin Eater, we revert to our natural state.

ROHESIA:

(HISS) This.

ACE:

What, v-[ampires?]

RAYMOND:

Don't say it!

ROHESIA:

We Feratu conquered that monstrous inheritance centuries ago.

ACE:

Centuries?!

ROHESIA:

We are old, girl. We go back farther than the extent of our own memories. Can you imagine that?

RAYMOND:

Yes, we were blood-drinkers once. Alien parasites, living off humankind. But then, a little over two hundred years ago, we attracted an alien parasite of our own.

ROHESIA:

We called it the Sin Eater. It fed off our mutation. Made it dormant in each of us, for as long as twelve moons.

RAYMOND:

So we captured it, so we could use it.

ROHESIA:

The Sin Eater freed us from the crypt and the corpse-yard. With our mutation controlled, we could walk freely in sunlight, at last.

RAYMOND:

We could live like you.

ACE:

Except you live forever, right?

RAYMOND:

No Feratu has ever died a natural death, so far as we know.

ROHESIA:

Our longevity is the basis of our wealth. Between us, we own half of Europe.

RAYMOND:

Once we were undead, but now we live 'la dolce vita'! So long as we have the Sin Eater, of course.

ROHESIA:

So to spare us, and yourself, from forevermore hopping in and out of a coffin –

RAYMOND:

Wading in gore, looking like The Cure on Hallowe'en –

ROHESIA:

Tell us: where have you taken it? Where is the Eater now??

ACE:

I dunno. I'll have to talk to the Doctor.

RAYMOND:

The comedian?

ACE:

Nah, he's – Have you lot ever heard of the Time Lords?

ROHESIA:

A Time Lord!

RAYMOND:

I thought he smelled... strange.

ROHESIA:

All of this must be his doing! His kind have despised ours since the dawn of time, and earlier!

ACE:

Err, think about it?

ROHESIA:

I know what I said, girl.

ACE:

OK, so Time Lords and vampires have some ancient beef. But none of this was the Doctor's idea. In fact - it was me who got him into this...

RAYMOND & ROHESIA:

(HISSING) You?!

ACE:

It wasn't my idea, though! It was this Aussie guy - a handyman, who saw your Eater by accident the other week.

ROHESIA:

("WHAT?!") A handyman?!

ACE:

Get you, Lady Bracknell.

RAYMOND:

What my sister is trying to tell you, is we don't employ handymen.

ROHESIA:

The estate workers have been in our thrall for generations.

ACE:

You mean Rufus lied?!

RAYMOND:

(RECOGNITION) Wait - Rufus?

ROHESIA:

Rufus?!

SCENE 58: EXT. DRIVEWAY – DOCTOR'S HOUSE

FX: 4 x ARMED TROOPS RUN PAST AS RUFUS WALKS UP TO LEX.

RUFUS:

(CALLING) Secure the house! – Alright, Lex – what we got on the trackers?

LEX:

Just the one trace, boss. (PASSING DEVICE) Ferrat Hall – see?

FX: HANDHELD DEVICE PINGING LIKE SONAR.

RUFUS:

OK, gotta be Ace. I'm guessing Raymond and Rohesia must be holding her prisoner. Huh, they can keep her.

SCENE 59: INT. BEDROOM — FERRAT HALL

ROHESIA:

Rufus was our brother.

ACE:

Brother Feratu? Or brother brother?

RAYMOND:

Not sibling brother, no. But ours was a love like blood. Until the Sin Eater came between us.

ROHESIA:

He believed that to suppress our mutation was to betray our nature, and so he ordered the Eater destroyed.

RAYMOND:

We others... disagreed.

ROHESIA:

So between us, we banished him.

ACE:

To Australia?? (REALISATION) Oh! Like a convict!

RAYMOND:

Two hundred years ago, the New World was a wilderness. There was no environment on Earth more hostile to a Feratu.

ROHESIA:

We ordered our man Cook to take him deep into the outback. Then leave him there, far from the nearest human being.

RAYMOND:

The sun was his gaoler. Its rise and fall marked the boundaries of his prison.

ROHESIA:

He couldn't escape, not without burning!

RAYMOND:

It was our mercy. So in time, Rufus would realise his error. Repent, and rejoin us.

ACE:

Yeah, well — he's got no problem with sunlight now. Which means you lot should be worried.

ROHESIA:

Worried? Why?

ACE:

'Cos if you'd left me burning in the middle of Australia for two hundred years, I wouldn't be repenting. I'd be planning my revenge!

SCENE 60: **EXT. DRIVEWAY – DOCTOR’S HOUSE**

FX: ‘TICKING OVER’ SOUND FROM HANDHELD DEVICE.

LEX:

Nah, can’t pick up either of the other two. Nothing to fix on.

RUFUS:

The Doctor’s shielded in his T.T. capsule, for now. If he’s crazy enough to show his face anywhere outside, we’ll have him. But keep an armed unit here, all the same.

LEX:

And the third?

RUFUS:

Mags. Alien. Either she’s roadkill, or maybe her last shape-change nullified the tracker.

LEX:

Shape-change?!

RUFUS:

You heard. Hang about – the Eater took a bite out of her, so... check the hospitals, you never know.

LEX:

Roger that. What do we do if we find her?

RUFUS:

Hold her. The Doctor’s gonna want her back, and Head Office are gonna want the Eater, so...

LEX:

You think there’s a deal to be done?

RUFUS:

I know so. (CALLING) Pilot! (WHISTLES)

FX: JUST OFF, HELICOPTER BLADES START WHIRRING.

LEX:

(PITCH UP OVER NOISE) You headed back to base?

RUFUS:

(OVER NOISE) Gotta keep Head Office happy. And we wanna make sure the wedding of the year goes off without a hitch... right?

LEX:

(OVER NOISE) Right!

FX: FADE.

SCENE 61: INT. HOSPITAL – SIDE ROOM

OPEN WITH THE REAL MAGS RELIVING THE PREVIOUS NIGHT'S ADVENTURES IN HER SLEEP.

NB: THE SIN EATER HAS STOLEN MOST OF HER MEMORIES...

FX: HEART MONITOR BIPPING SOFTLY IN BACKGROUND.

MAGS:

(TOSSING AND TURNING, SHORT SLEEP-BREATHING)

FX: FADE UP FLASHBACK – FROM SCENE 33. SLIGHT 'MEMORY' DISTORT, AS BEFORE.

FX: SLIGHTLY OFF – 3 x GIANT ARC LAMPS TURNED ON, IN SEQUENCE – WHOMPF! WHOMPF! WHOMPF!

MAGS:

(PAINED, DROPS TO FLOOR) Aaah!! The lights!!

MAGS:

(MUMBLED – STILL UNCONSCIOUS) Lights...

FX: HEART BEATING FASTER. FLASHBACK CONTINUES...

SIN EATER:

What about the lights?!

MAGS:

(SHE'S CHANGING...) I'm – oh no.

SIN EATER:

Let me help you. It isn't far, you said. We must run, you said!

MAGS:

(PAINED) Run. Run!

SIN EATER:

Yes. Run. From the sentries! –

MAGS:

(EVEN MORE DISTURBED) Run...!

FX: HEART BEATING FASTER STILL. FLASHBACK CONTINUES...

MAGS:

(PAINED) No. From me. Before I – I...

SIN EATER:

What??

MAGS:

(BESTIAL ROAR, ATTACKS EATER)

FX: HARSH CUT OUT OF FLASHBACK. ONGOING BEEEEEEEEEE OF HEART MONITOR – MAGS HAS PULLED THE CONNECTORS.

MAGS:

(JERKED OUT OF NIGHTMARE) Aah! [Aah! Aaaah!!]

VINEWOOD:

(RUNNING IN FROM OFF) Nurse Kessler! She's awake!

FX: MAGS TRYING TO SHAKE HERSELF FREE OF MEDICAL STUFF.

MAGS:

Tubes. Wires. What—?

FX: HEART MONITOR OFF.

VINEWOOD:

No, you're not having a heart attack. You've yanked the leads, that's all. So paws off!

MAGS:

'Paws'?!

VINEWOOD:

A figure of speech. Obviously.

MAGS:

Where am I?

VINEWOOD:

Saint Garts Hospital? In London? I'm your doctor.

MAGS:

No, you're not the doctor. The doctor's... someone else.

VINEWOOD:

Vinewood's the name. I'm a consultant. A specialist virologist.

MAGS:

I was... outside. I think. There were... lights. Strange lights. I became... an animal. A wild animal!!

VINEWOOD:

You were dreaming, of course. Only to be expected, given the state you were found in. Snarling and spitting, covered in mud..

MAGS:

(TRIES TO GET UP) I can't be here.

VINEWOOD:

You're not going anywhere, young lady. This is a secure ward. An isolation ward. (CALLING, CROSS) Nurse Kessler!

MAGS:

I told you, I can't be here!

VINEWOOD:

And I told you, I can't let you go anywhere. Not in your current state.

MAGS:

What 'state'? I demand you let me go!

FX: NURSE TRUNDLES A TROLLEY IN.

VINEWOOD:

Ah! Nurse Kessler, I think we'd better calm her down. Benzodiazepine. Standard shot.

MAGS:

You're going to drug me?!

VINEWOOD:

It's just a sedative. For your own good. – Hold her still.

MAGS:

(GRIPPED) Let go of me!

VINEWOOD:

There's a canula in place already, you won't feel a thing. (INJECTS HER) There, see?

FX: WE SHIFT TO MAG'S DRUGGED POV. LIKE SHE'S BEING DRAGGED UNDERWATER. VINEWOOD'S VOICE DISTORTED, AS IF FROM ABOVE. DISTORTION INCREASES THROUGH...

MAGS:

(STRUGGLING AGAINST SEDATIVE) Please! It's not safe! I'm not what you think!

VINEWOOD:

(D) You're my patient. Don't worry, we'll find out exactly what happened to you. What's got into your blood.

MAGS:

Blood...

VINEWOOD:

(D) Such strange blood you've got. Like nothing anyone's ever seen. It might even indicate some new disease.

MAGS:

You don't – don't understand...

VINEWOOD:

(D) Don't fight it. You really are in the best possible hands.
– I.E., mine. (CHUCKLES)

MAGS:

Nooooo...!

FX: HOLD. ECHO. FADE.

END OF PART TWO

PART THREE

MUSIC: OPENING THEME

SCENE 62: 'WAROONA SPRINGS' CLIFFHANGER

FX: SURF CLOSE BY. BEACH BAR BALCONY. PARTY WELL OFF.

ON-SCREEN MUSIC: STOCK MUSIC-LIKE STING INVOKES 'SURPRISE'.

JIMMIE:

Strewth, Julianne! What in the name of all that's holy are you doing here?!

JULIANNE:

It's my hen night, Jimmie! What's your excuse?!

FX: CROSS TO...

SCENE 63: INT. TARDIS – CONTROL ROOM [CONTINUOUS]

FX: STATIONARY ATMOS. AUSSIE SOAP SCENE [SEE APPENDIX] CONTINUES ON SCANNER THROUGHOUT.

DOCTOR:

'Waroona Springs'?

EATER-MAGS:

It's a television programme. A 'soap opera'.

DOCTOR:

I didn't mistake it for *cinema vérité*. – Are you sure this is what Rufus does?

EATER-MAGS:

He owns the entire station. Channel Gamma Two-Five. It only started up recently.

DOCTOR:

Satellite tee-vee. That's new in this era.

EATER-MAGS:

There are other programmes. Sports, and music. But 'Waroona Springs' is by far the most popular. The weirdoes, the Goths and the rebel em-cees all watch it, at mid-day every weekday. Then they watch the later repeat transmissions, too.

DOCTOR:

(BORED) Fascinating.

EATER-MAGS:

The two young lovers are Jimmie the lifeguard and Julianne from the gas station. They're supposed to be getting married in the next episode, but they've run into each other the night before the wedding – which augurs ill, apparently – [so–]

DOCTOR:

Not that fascinating. (FX: TURNING OVER CLUNKY METAL DISH. BUZZ OF STATIC FROM SCANNER AS HE DOES) And every viewer needs this special receiver to intercept the signal?

EATER-MAGS:

A 'Hex-o-cone', yes.

DOCTOR:

(MUSING) A dish with six sides. Hence the name.

FX: CONSOLE BUTTONS. SOAP TRANSMISSION CUTS OUT. IMPORTANT: NO LATER THAN JIMMIE: "*Cripes, Julianne, I didn't mean –*" [CAN BE EARLIER, THOUGH.]

EATER-MAGS:

Oh! It's cut out.

DOCTOR:

Yes. I'm tempted to tinker with this device. (LOOKING AROUND) Where did I put that toolkit..?

EATER-MAGS:

It's alright, I saw the earlier showing. Julianne threw Jimmie's ring in the sea, and told him she wouldn't marry him if he was the last male in Waroona Springs..

SCENE 64: INT. TV STATION – RUFUS' PENTHOUSE

FX: 'WAROONA SPRINGS' CLIFFHANGER OVER MONITORS.

JULIANNE:

See this ring, Jimmie? I'm taking it, and I'm throwing it in the ocean! (EFFORT)

JIMMIE:

Julianne! No!

JULIANNE:

The wedding's off, Jimmie! I wouldn't marry you if you were the last guy in Waroona Springs!

RUFUS:

(IDEALLY, IN UNISON) "I wouldn't marry you if you were the last guy in Waroona Springs!"

ON-SCREEN MUSIC: FEW MORE NOTES OF DRAMATIC STOCK MUSIC BEFORE CRASSLY CHEERY THEME TUNE CRASHES IN.

RUFUS:

Ripper.

FX: BRIEF KNOCK ON DOOR, OFF – THEN LEX RUSHES IN.

LEX:

Chief! Chief! We've found her!

FX: RUFUS MUTES MONITORS.

RUFUS:

Found who, exactly?

LEX:

The alien. The shape-changer!

RUFUS:

Gloom Girl? Well, alright! – Where is she?

LEX:

In hospital, like you said. Construction workers found her at five ay-em yesterday. Covered in mud, running along the M-twenty-five. Howling like a wolf, apparently.

RUFUS:

Great. So lift her?

LEX:

Not so simple. She's been transferred to a specialist unit in St Garts. High security. Guess they think she's carrying some disease, like rabies?

RUFUS:

Or the mange. — OK, I'll talk to Head Office.

LEX:

(UNCERTAIN) Head Office?

RUFUS:

Sure. If we can't lift her... we're gonna have to think of something else.

SCENE 65: INT. HOSPITAL – SIDE ROOM

AGAIN, MAGS IS RELIVING PAST EVENTS IN HER SLEEP.

NB: NO HEART MONITOR THIS TIME.

MAGS:

(TOSSING AND TURNING, SHORT SLEEP-BREATHING)

FX: FADE UP FLASHBACK – FROM SCENE 33. SLIGHT ‘MEMORY’ DISTORT.

MAGS:

(PAINED) *Run. Run!*

SIN EATER:

Yes. Run. From the sentries! –

MAGS:

(PAINED) *No. From me.–*

MAGS:

(MUMBLED) *Before I...*

MAGS:

(BESTIAL ROAR, ATTACKS EATER)

MAGS:

(MUMBLED) *Ruuuun...!*

FX: FADE IN FLASHBACK EFFECTS – WITH MEMORY DISTORT AGAIN – INDICATING MAGS’ SUBSEQUENT RUN ALONG THE M25. NB: THIS IS NEW MATERIAL.

FX: COUPLE OF CARS HURTLE BY – VRRM! VSSH!

MAGS:

(RUNNING – EFFORT)

FX: LORRY BEARING DOWN, BRAKES SQUEALING, HORN BLARING...

MAGS:

(HOWLS ALONG WITH HORN)

MAGS:

(SHORTER, MORE DISTRESSED BREATHS)

FX: FADE IN [ALSO NEW] ...

FX: AMBULANCE SIREN...

MAGS:

(EVEN MORE DISTRESSED BREATHS)

FX: FADE IN, FROM SCENE 61...

VINEWOOD:

(D) Don't fight it. You really are in the best possible hands. – I.E., mine. (CHUCKLES)

MAGS:

(WAKES UP SCREAMING) Noooooo...!

JANET:

(RUSHING IN) Whoa there! – You alright, girl?

MAGS:

I... was dreaming. Again.

JANET:

Some dream! – How much cheese did you eat last night?

MAGS:

I didn't. – I've not seen you before.

JANET:

Janet. Agency nurse. – Lie back now. You're 'Em', right?

MAGS:

My name isn't 'Em'.

JANET:

OK, but that's what everyone here calls you. Cos you were found wandering along the M-twenty-five?

MAGS:

(CURIOUS, TO SELF) 'Em'?

JANET:

'M' rings a bell?

MAGS:

Maybe.

JANET:

Then perhaps your real name starts with an 'M'? Like, I don't know... Mary, or Mandy, or Maggie, [or]

MAGS:

'Maggie'! – seems... familiar.

JANET:

Okay...

MAGS:

But still strange. (TRYING IT OUT) 'Maggie'. 'Maggie.'

JANET:

(HELPFULLY) Mag— [s...?]

FX: VINEWOOD CALLING OUT ON WARD, OUTSIDE AND OFF.

VINEWOOD:

(OFF) Staff Nurse Dunne! What have you done with Mister Landis's notes?

MAGS:

(CUTTING OVER) Oh no!

JANET:

What is it?

MAGS:

Through the glass. The specialist virologist.

JANET:

Oh, you mean Doctor Vinewood.

VINEWOOD:

(OFF) How many times? A place for everything, and everything in its place!

JANET:

Missed his vocation, he did. (SCORNFULLY) Parading about like a headmaster.

MAGS:

Don't tell him I was dreaming. Please. He might sedate me again.

JANET:

I'm not sure...

MAGS:

Please, Janet!

FX: VINEWOOD CLIP-CLOPPING AWAY OUTSIDE.

JANET:

Well, he's gone now. Guess if he's not going to ask, then I don't have to tell. Just this once.

MAGS:

Thank you. Thank you! (UNFAMILIAR WORD COMES TO MIND) You're a... 'mate'?

JANET:

Ha! (DIGGING...) What were you dreaming about, anyway?

MAGS:

Same as the last time. I become a monster, with claws and fangs. There are lights, and there's blood, [and -]

JANET:

Whoa, someone's been watching way too many video nasties!

MAGS:

I don't think so. - I'm frightened, Janet. What if it's true? What if there's something in my blood, like Doctor Vinewood says? - What if I'm changing...?

JANET:

You've almost got me believing it, girl! (BEAT) You're not serious. - Are you...?

SCENE 66: INT. TARDIS – CONTROL ROOM [CONTINUOUS]

FX: FADE UP. STATIONARY ATMOS.

EATER-MAGS:

You're not serious! – Are you?

DOCTOR:

The principle is perfectly sound. Turn a receiver into a transmitter.

EATER-MAGS:

But a transmitter broadcasting to just one person?!

DOCTOR:

Every species thinks along its own psychic wavelength. But there's only one Vulpanan in the world right now – Mags.

EATER-MAGS:

And me.

DOCTOR:

Yes. No! Not exactly. But you soaked up all of Mags' thoughts and memories, which makes you the ideal conduit.

EATER-MAGS:

You can't plug me into a Hex-o-cone!

DOCTOR:

(FX: HEFTING HEADSET) I can with this headset.

EATER-MAGS:

You want me to wear that?!

DOCTOR:

Imagine the Hex-o-cone is a camera. What you see and hear, I can send through the Channel Gamma Two-Five satellite...

EATER-MAGS:

(REALISATION) ... all over the south of England!

DOCTOR:

But only Mags will be able to receive it, precisely.

EATER-MAGS:

What happened to tracing the chemical in Mags' blood?

DOCTOR:

I tried that two days ago. It didn't work.

EATER-MAGS:

What if this doesn't work either?

DOCTOR:

It has to. There's a full moon tomorrow.

EATER-MAGS:

Doctor - will I change, too, when the full moon comes?

DOCTOR:

I don't know, Arthur. Now - I need you to take this Hex-o-cone to the roof of the building, to reduce interference. Time Lord Tee-Vee is about to hit the airwaves!

SCENE 67: INT. HOSPITAL – SIDE ROOM

FX: 'WAROONA SPRINGS' CLIFFHANGER PLAYING ON TV [SEE APPENDIX – WORK BACK FROM THE "kinda nuts" DIALOGUE BELOW].

JANET:

(ENTERS) Ha! Caught you!

MAGS:

Caught me what?

JANET:

'Waroona Springs' on the telly? – It's alright, everyone watches it. Even though it's rubbish.

MAGS:

I was trying not to fall asleep. Because of the nightmares.

JANET:

Yeah, right. (COMING OVER) Budge up, I can't see.

MAGS:

Is this in Australia?

JANET:

Kind of. Bet it's nothing like that really.

MAGS:

I have the feeling I met an Australian once.

JANET:

There's an Aussie porter here in the hospital. I heard him on the ward this morning. Whistling that song. You know, with "the Vegemite sandwich"?

MAGS:

What? –

JANET:

Oh, I love this bit! I saw it earlier, in the staff room.

MAGS:

Is it real, though? That's what I can't work out.

JANET:

They're actors, you divvy!

MAGS:

I meant, my dream. My nightmare. It feels like it was something that happened. But everyone says it can't have done. Does that mean I'm mad?

JANET:

Well –

FX: AT THAT MOMENT, ON SCREEN..

JIMMIE:

You gotta admit, it is kinda nuts, Julianne –

JANET:

(ACCENT) “You gotta admit, it is kinda nuts, Julianne –”

MAGS:

(LAUGHS...)

FX: JUST THEN, TV SOUND FUZZES.

JANET:

Hey, what’s up with the telly?

MAGS:

I don’t – [know]

FX: HARD CUT TO MAGS’ POV. WHINE OF FEEDBACK. A MESSAGE BREAKING THROUGH REALITY. EVERYTHING MAGS HEARS IS DISTORTED.

MAGS:

(GASPS)

DOCTOR:

(D – IN MAGS’ MIND) Testing, testing. – Mags? Are you receiving me?

MAGS:

Who – where...?

JANET:

(D) Maggie? Hey, hey, Maggie! Are you alright?

DOCTOR:

(D) This is the Doctor. – Are you receiving me, Mags?

MAGS:

The Doctor...!

FX: SUDDEN CUTS BACK TO REGULAR POV. ‘WAROONA SPRINGS’ RESUMES.

JANET:

You want me to get you the doctor?

MAGS:

No, no, he’s gone!

JANET:

Vinewood? No, he's on shift 'til ten.

MAGS:

The other Doctor! He was here, in the room! I saw him, right there, in front of the television! He spoke to me!

JANET:

Okay...

MAGS:

(LOUD) I'm not mad!! I'm Mags. He called me 'Mags'.

JANET:

(SLIGHTLY TO SELF) Think I'd better fetch Vinewood, all the same. —

MAGS:

No, wait —

FX: BUT SHE'S GONE. TV FUZZES AGAIN.

MAGS:

The television! (BRACING HERSELF) It's happening again —

FX: FEEDBACK. HARD CUT BACK TO MAGS' POV. ALL DISTORTED.

MAGS:

(GASPS)

DOCTOR:

(D) Are you there? Mags?

MAGS:

I'm here! Yes! I can see you!!

FX: CROSS DIRECTLY TO...

SCENE 68: INT. TARDIS – CONTROL ROOM [CONTINUOUS]

EATER-MAGS:

I can feel her, Doctor! In the headset! In my mind!

DOCTOR:

Where is she? What's she saying?

EATER-MAGS:

Too faint. But she's listening, I know she is!

FX: CROSS BACK TO...

SCENE 69: INT. HOSPITAL – SIDE ROOM [CONTINUOUS]

FX: STILL MAGS' POV.

NB: MAGS CAN HEAR THE DOCTOR; BUT THE DOCTOR CAN'T HEAR MAGS.

DOCTOR:

(D) Mags, I can't hear you...

MAGS:

It's alright, I can hear you!

DOCTOR:

(D) ... but I need you to listen to me. I don't know if you remember me. I'm the Doctor. I'm your friend.

MAGS:

Yes, I believe you!

DOCTOR:

(D) Something happened the other night. A sort of accident.

MAGS:

I know, I've lost my memory!

DOCTOR:

(D) I've reason to believe that you may have lost your memory. But you're my friend, Mags. And I need you to know that you're special. Very special, as a matter of fact. – (ASIDE) Yes, I am getting on with it, Arthur!

MAGS:

Special how? Doctor?

DOCTOR:

(D) Mags – the fact of the matter is, you're not human.

MAGS:

(BLOOD RUNS COLD) What?

DOCTOR:

(D) Sorry, I wanted to break that to you gently, but my friend is harassing me. The psychic connection may not hold.

MAGS:

(TO SELF) I'm not human. – I knew there was something wrong with me.

DOCTOR:

(D) You're a Vulpanan. A sort of w– Well, it's not the word I'd have chosen, but – (ASIDE, TO EATER-MAGS) I am spitting it out!

MAGS:

Werewolf. I'm a werewolf! (HALF-LAUGHS)

FX: CROSS DIRECTLY TO...

SCENE 70: INT. TARDIS – CONTROL ROOM [CONTINUOUS]

DOCTOR:

(STILL TALKING TO MAGS) Werewolf. You're a werewolf. Well, you used to be a werewolf, we don't know if you're alright noooooow.

BEAT.

I'm sorry, Arthur is saying that wasn't appropriate. But the fact is: there's a full moon tomorrow night.

FX: CROSS BACK TO...

SCENE 71: INT. HOSPITAL – SIDE ROOM [CONTINUOUS]

FX: STILL MAGS' POV.

MAGS:

(TO SELF) I'm going to change. Completely change. Become a monster. A killer.

DOCTOR:

(D) Wherever you are, Mags, I need you to stay indoors. Out of the light of the moon. Or better still – come and find me, in my house. Listen carefully: I'm at one hundred and s- [even]

FX: EVERYTHING CUTS OUT. BACK TO REGULAR POV. TV FIZZES, BUT IT'S JUST STATIC – NO 'WAROONA SPRINGS'.

MAGS:

No! Doctor, come back! Doctor...!

FX: VINEWOOD BURSTS IN, FOLLOWED BY JANET.

VINEWOOD:

What's all this? Why all this howling?

MAGS:

The... television. It's all... static.

VINEWOOD:

The tee-vee?!

JANET:

I'll get maintenance to look at it, shall I?

MAGS:

Thanks, Janet.

VINEWOOD:

Young lady – if your corpuscles weren't quite so unusual, I'd... Never mind.

SCENE 72: INT. TARDIS – CONTROL ROOM

DOCTOR:

Mags? Are you listening? Mags!!

EATER-MAGS:

It's no use, Doctor. All I can hear in my mind is... static.

DOCTOR:

Static?

EATER-MAGS:

Maybe it's a temporary fault? A break in transmission?

DOCTOR:

But what caused it? That's the question...

SCENE 73: INT. TV STATION – CONTROL ROOM

FX: STATIC ON MULTIPLE MONITORS.

RUFUS:

Off the air? Mate – Channel Gamma Two-Five does not go off the air! Especially not now!

LEX:

It's just temporary, boss. We're rebooting the satellite systems. It's what caused it, that's the issue.

RUFUS:

You're the operations guy, Lex – you tell me!

LEX:

Someone tried to hack the satellite. Turned a receiver into a transmitter.

RUFUS:

Transmitting what?

LEX:

I can show you. (FX: SOFT BUTTONS ON TV MIXING DESK) We managed to extract something from the carrier wave. It was on a well weird frequency. –

FX: STATIC PARTIALLY RESOLVES INTO A BROKEN-UP SIGNAL. JUST THE DOCTOR SPEAKING TO MAGS, FROM SCENE 71:

DOCTOR:

(D) ... I need you to stay indoors. Out of the light of the moon. Or better still – come and find me, in my house. Listen carefully: I'm at one hundred and s- [even]

FX: DOCTOR'S MESSAGE FUZZES OUT.

LEX:

That's all we could get.

RUFUS:

Argh, he was about to give us his address!

LEX:

Doesn't matter, I can tell you where the Hex-o-cone he was using is. (FX: RUSTLING PAPER) Here we go. Looking like halfway down Baker Street, London North-West One.

RUFUS:

Ha! (MORE TO SELF) Gotcha, Doctor! (TO LEX) Okay, get a surveillance team out there.

LEX:

You, uh, gonna talk to Head Office?

RUFUS:

You bet!

SCENE 74: INT. HOSPITAL – SIDE ROOM

FX: LEX ENTERS, CLOSING DOOR BEHIND.

JANET:

(SOTTO) Mags? – You awake? (GOING TO BEDSIDE) I need to talk to you. (REALISES – NO-ONE THERE) Hang about...

MAGS:

(SOFTLY – BEHIND) They're pillows, that's all.

JANET:

(GASPS) Aah! –

NB: SOFT VOICES FROM HERE – NOT WHISPERED, BUT TAKING CARE NOT TO SPEAK TOO LOUDLY.

JANET:

What're you playing at, girl? – Almost killed me, sneaking up on me like that!

MAGS:

What are you doing here, Janet? It's the middle of the night, I thought your shift was over.

JANET:

I... left my keys in the staff room. That's what I told Sister, leastways. – You know that's not how you hold a drip stand, right?

MAGS:

Look, I didn't want to hurt anyone.

JANET:

Just – what? Whack them, gag them, maybe sedate them; strip them, stick them into bed, and walk out wearing their clothes?

MAGS:

Something like that.

JANET:

So is that what you're going to do to me?

BEAT.

MAGS:

No.

FX: SETS DRIP STAND ON FLOOR.

JANET:

Good, 'cos you can't just hit someone on the head and knock them unconscious, like in films. You can do real damage!

MAGS:

I'm sorry.

JANET:

Should hope so. – Anyway. I was lying when I told Sister I left my keys in the staff room. It was you I came back to see.

MAGS:

Right...

JANET:

Okay, listen up. Vinewood's drawn a blank, proving you're carrying some disease. And if you're not a menace to the public health – there's nothing to stop you from being discharged. But he doesn't want that, 'cos he wants more time to study you.

MAGS:

Why?

JANET:

Weird blood stuff, are you kidding? He's hoping they'll name a Syndrome after him. Anyway: on my way out, I heard him talking to someone on the Psych team – all about your delusions, and how he'd had to sedate you?

MAGS:

I'm not mad, Janet!

JANET:

Yeah, I know. But getting you certified is the only way he can stop you from leaving. So I came to tell you to go easy on the whole "I'm a werewolf" thing?

MAGS:

But it's true, Janet! I might change, tomorrow! Become a monster! Kill people! Maybe even kill you!

JANET:

Alright. Say your plan had worked, and you'd got out of here wearing a nurse's uniform – where would you have gone?

MAGS:

I don't know. Far away from anyone. As far away as possible.

JANET:

Or... maybe you could persuade a friend to keep you locked up securely overnight? Somewhere the moonlight wouldn't get to you?

MAGS:

I don't have a friend I can trust, though.

BEAT.

JANET:

Yes you do.

MAGS:

You believe me?!

JANET:

Course not! But you can't stay here, and I'm not having you hunker down on Hampstead Heath for the night. So I'm going to have to help you, aren't I?

MAGS:

Thank you! Thank you!

JANET:

Right. I've got an idea where I can take you, but I'll need to talk to someone first. Call in a favour. So you get yourself into bed, and I'll see you when I come back on shift, at two o'clock tomorrow - alright?

MAGS:

Alright!

SCENE 75: INT. HEAD OFFICE

FX: ATMOS — IMAGINE A SMALL, ENCLOSED CHAMBER; RUFUS SUMMONED IN TO FACE HIS BOSS. WEIRD AMBIENCE — WE'RE ACTUALLY INSIDE RUFUS' HEAD!

HEAD OFFICE:

What are the options?

RUFUS:

Limited. We're talking Baker Street, bang in the middle of town? Can't just bus a load of heavies in, like we did in Allen Road.

HEAD OFFICE:

The Eater must be found! The plan depends on it!

RUFUS:

Sure, but if the Doctor takes fright, he'll just take off, and then we'll be worse off than we were [before]

FX: LEX'S VOICE AS IF FROM BEHIND A CLOSED DOOR.

LEX:

(DISTANT) Chief? It's important, chief!!

HEAD OFFICE:

What does your underling want?

LEX:

(DISTANT) About the Doctor?

RUFUS:

Hang about — (INHALES QUICKLY)

FX: HARD CUT TO...

SCENE 76: INT. TV STATION – RUFUS' PENTHOUSE [CONTINUOUS]

RUFUS:

(EXHALES – BACK IN THE ROOM, AS IT WERE)

LEX:

Chief? You alright?

RUFUS:

Fine, mate. I was just talking to 'Head Office' – you know?

LEX:

Sorry. Didn't mean to barge in, [but –]

RUFUS:

Yeah, the Doctor. What about him?

LEX:

He's out and about, on Baker Street?

RUFUS:

Seriously??

LEX:

Heading north, towards Regents Park. Guess he's gotten stir crazy, and gone for a midnight stroll?

RUFUS:

Alright, let's not look a gift horse in the gullet. Get a snatch team ready and go, go, go!

MUSIC: GOOD-LENGTH BREAK TO MAKE A SEGUE TO THE FOLLOWING EVENING...

SCENE 77: INT. HOSPITAL – SIDE ROOM

FX: DOOR PUSHED AJAR.

JANET:

(SOTTO) You alright there, Mags?

MAGS:

(SOTTO) This uniform is very... stiff.

JANET:

(SOTTO) Yeah, that part of the plan was your idea. – Right: the patients are eating dinner and Sister's watching Cilla, so now's the time. You ready?

MAGS:

(SOTTO) I think so.

JANET:

(SOTTO) Got a laundry trolley here. We're going to push it back down the corridor, past the nurses' station, turn left, then down to the secure door.

MAGS:

(SOTTO) What about Doctor Vinewood?

JANET:

(SOTTO) What about him?

MAGS:

(SOTTO) He's at the nurses' station, look.

JANET:

(SOTTO) What? (LOOKS) Agh, he's got the crossword out, he could be ages. Look – take my swipe card, I'll distract him.

MAGS:

(SOTTO) What about—?

JANET:

(SOTTO) Never mind the laundry, we'll just have to chance it. Meet me by the service lift.

MAGS:

(SOTTO) Where—?

JANET:

(SOTTO) It's right outside, you can't miss it. Keep watching through the door. Soon as the coast's clear, go for it.

MAGS:

(SOTTO) Yes, but—

FX: DOOR CLATTERS, JANET WALKS SWIFTLY ALONG CORRIDOR OUTSIDE.

MAGS:

(TO SELF) How will you get out, without a swipe card?

SCENE 78: INT. HOSPITAL — CORRIDOR [CONTINUOUS]

FX: JANET WALKING UP TO NURSES' STATION.

VINEWOOD:

(MUSING OVER CROSSWORD) M, something K, something E, something...

JANET:

(STOPPING) Doctor Vinewood?

VINEWOOD:

(NOT PAYING ATTENTION) What is it?

JANET:

I was hoping to have a word with you? In private.

VINEWOOD:

Ohh, it's not K, it's R! — M, something R, something E, something!

JANET:

About Mags— Patient Em, I mean. Something she said. — Something suggestive of her mental state?

VINEWOOD:

Really?

JANET:

Off the record, though. In the sluice room, perhaps?

VINEWOOD:

All a bit cloak and dagger, isn't it? (SIGH) If I must.

FX: PUTS PAPER DOWN, THEY WALK OVER TO SLUICE ROOM.

SCENE 79: INT. HOSPITAL — SIDE ROOM [CONTINUOUS]

MAGS:

(TO SELF) Oh, Janet, I hope you know what you're doing.

FX: PUSHES DOOR, STEPS THROUGH. CROSS TO...

SCENE 80: INT. HOSPITAL — SLUICE ROOM [CONTINUOUS]

FX: DOOR SWINGS SHUT.

VINEWOOD:

So what was it that couldn't be said out in the open, hm?

JANET:

I know it's not really my business, being just an agency nurse—

VINEWOOD:

Go on.

FX: OUTSIDE, MAGS WALKS PAST HURRIEDLY...

JANET:

... but Patient Em has been having these weird dreams.
Nightmares?

VINEWOOD:

Thinking she's a monster, yes. Do you know what Professor Freud would have said about that?

FX: OUTSIDE, OFF, SECURE DOOR BUZZES OPEN.

JANET:

I'm not a Professor.

VINEWOOD:

Obviously.

JANET:

Nor a Freudian.

VINEWOOD:

No...

JANET:

But I am a monster.

BEAT.

VINEWOOD:

Ha! Most amusing—

JANET:

(HUGE VAMPIRIC SNARL-HISS, POUNCES ON VINEWOOD)

VINEWOOD:

No— (GRABBED BY THROAT — GURGLES, SCREAM STIFLED, THROUGH...)

JANET:

M, something R, something E, something?

VINEWOOD:

(GURGLES)

JANET:

'Murder', you stupid man. Murder!!

FX: CROSS TO..

SCENE 81: INT. HOSPITAL – BY SERVICE LIFT

FX: QUICK FADE UP [IE, FEW MOMENTS LATER]. LIFT CHIMES, DOOR SLIDES OPEN.

MAGS:

(TO SELF) Come on. What's keeping you...?

FX: WARD DOOR BUZZES OPEN, OFF. JANET HURRIES THROUGH.

MAGS:

There you are, Janet! How—

JANET:

(SHOWS HER) Vinewood's card. — You held the lift, good.

MAGS:

There's something on it. Vinewood's card.

JANET:

What? — (LOOKS) It's... not blood.

MAGS:

I didn't think it — Wait, is it blood?

JANET:

That sluice room needs a proper clean. —

FX: OFF — ALARM SIGNAL FROM WARD.

MAGS:

What's that?

JANET:

Panic button.

MAGS:

What?

JANET:

Guess someone saw the state of the sluice room. (SHOVING MAGS)
Go on, get in!

FX: THEY ENTER INTO...

SCENE 82: INT. HOSPITAL — SERVICE LIFT [CONTINUOUS]

MAGS:

Is it B for Basement?

JANET:

R.A., for Roof Access. (PRESSES BUTTON)

FX: DOORS CLOSE. LIFT STARTS GOING UP.

MAGS:

You said you had a vehicle in the basement car park! With blacked-out windows!

JANET:

There's been a change of plan.

FX: MAGS HAS A FLASHBACK. DUB IN, FROM SCENE 13...

DOCTOR:

There's been a change of plan.

MAGS:

(GASPS) Oh!

JANET:

You alright?

MAGS:

I just remembered something. — What's the time? I can't see for the blood that's not on your watch.

JANET:

(CHECKS) Seven thirty-seven. So?

MAGS:

It'll be getting dark.

JANET:

So?

MAGS:

So, the full moon will be rising! So, I can't be on the roof!

JANET:

Secure ward breach, the whole building's gone into lockdown. So the only way is up. For you and me now. (SNURKS) [VERY IMPORTANT: NO TUNE, NO SINGING.]

MAGS:

What's so funny?

JANET:

"They only way is up"? Like the song?

MAGS:

I see. A pop culture reference—

FX: MAGS HAS ANOTHER FLASHBACK. DUB IN, FROM SCENE 2...

ACE:

Sorry, another pop culture reference.

MAGS:

Ace...!

JANET:

You remembered something else?

MAGS:

A friend. I think.

FX: LIFT PINGS. DOOR SLIDES OPEN.

JANET:

Never mind that. We've got to go.

MAGS:

But I can't...!

JANET:

No choice. Come on! (EFFORT — GRABS MAGS)

FX: THEY EXIT INTO...

SCENE 83: EXT. HOSPITAL – ROOFTOP [CONTINUOUS]

FX: BREEZE THROUGHOUT, WE'RE 34 STOREYS UP. DISTANT LONDON TRAFFIC NOISE BELOW.

MAGS:

It is getting dark!

JANET:

Hold up, I need to use this – (PRODUCES DEVICE)

MAGS:

Why do you need to take my temperature?

JANET:

It's not a thermometer. It's a sonic trigger. To knock out the lift?

FX: HIGH-PITCHED NOISE. SHOWER OF SPARKS FROM LIFT. DOORS SLAM SHUT.

MAGS:

Wait, isn't that –

FX: MAGS HAS ANOTHER FLASHBACK. DUB IN, FROM SCENE 13...

MAGS:

... anachronistic technology?

MAGS:

(GASPS AGAIN) Oh!!

JANET:

Yeah, there's no need for all that. The moon rises in the east. That's Docklands there. But look, what's that behind Canary Wharf?

MAGS:

(REALISATION) Clouds. Clouds across the moon...

JANET:

Huh, who's quoting pop songs now? – Sonic trigger will have alerted my friends. There'll be help coming.

FX: FERATU CAMERA DRONE, AS IN PART ONE, HOVERS UP FROM BELOW.

MAGS:

From where?

JANET:

Same direction. Docklands.

FX: DRONE GETTING CLOSER...

MAGS:

So not behind you?

JANET:

Oh come on—

MAGS:

I know what that is! A camera drone!

FX: MAGS HAS ANOTHER FLASHBACK. DUB IN, FROM SCENE 13...

DOCTOR:

Camera drones are not wildly anachronistic.

JANET:

Oh no—

FX: SONIC TRIGGER SOUNDS. PULSE HITS DRONE. IT SPARKS, THEN SPIRALS AWAY, WHINING.

JANET:

Huh, they must have had the building under surveillance.

MAGS:

Well, it's too late, the hospital authorities know where we are now.

JANET:

That didn't come from the hospital. (TO SELF) Come on, hurry!

MAGS:

Janet...

JANET:

What now??

MAGS:

The clouds are moving.

JANET:

Yeah, they are.

MAGS:

So this is it. This is when I find out. Am I a monster, or am I mad? (INHALES — BRACING HERSELF)

LONG BEAT.

JANET:

Yeah, you might want to breathe out at some point?

MAGS:

I'm not changing. It wasn't real! I was so sure. But it wasn't real!

JANET:

No, it was real. It's just the Sin Eater absorbed your mutagenic inheritance when it bit you.

MAGS:

What??

FX: DUB IN, FROM SCENE 33...

SIN EATER:

What??

JANET:

You bit the Eater. So the Eater bit back.

FX: DUB IN, FROM SCENE 33...

MAGS:

(BESTIAL ROAR, ATTACKS EATER)

MAGS:

(PAINED – REMEMBERS BEING BITTEN) Aaah!

JANET:

Took most of your memories in the process. I guess if they can come back, your true nature can, too? But look, I'm no expert.

MAGS:

You're not a nurse!

JANET:

Couldn't just lift you from a secure ward in the middle of London. Best way was to get hold of you was to get in there and help you escape. And you needed a lot of help.

MAGS:

I thought you were my friend...!

FX: HELICOPTER APPROACHING...

JANET:

Oh, boo-hoo. – Helicopter, at last! Knew Rufus wouldn't let me down.

MAGS:

Rufus...?

FX: DUB IN, FROM SCENE 2...

RUFUS:

Pleased to meet you.

FX: HELICOPTER HOVERING. DOOR SLIDES OPEN.

FX: UNTIL INDICATED, ALL ACE'S DIALOGUE IS MUFFLED, BEHIND A CRASH-HELMET LIKE VISOR.

ACE:

(CALLING, VISOR) You, stop!!

JANET:

Who is that? Who are you? Lift your visor!

ACE:

(CALLING, VISOR) Someone who knows who you are. — What you are!!

JANET:

Get back! Back, or I'll rip the girl's throat out!

MAGS:

Janet...?

JANET:

(HISSED — SUDDENLY VAMPIRIC) It wasn't an idle threat, girl!!

MAGS:

(GASPS — HORROR)

JANET:

(MONSTROUS) Yeah, one of us did have claws and fangs, all along!

FX: DART GUN FWIPPS TWICE — AS IN SCENE 35. 2 x IMPACTS ON JANET.

JANET:

Ow! — Ow!! (CALLING) Tranq darts? You think you can stop me with tranq darts?!

ACE:

(CALLING, VISOR) Yeah, no ordinary tranq darts —

JANET:

(GASPS) Aah! Aah! Burning, inside! Fire, inside! Aaaaaaaaaa...

FX: COLLAPSES TO FLOOR. MAGS RUNS OVER TO JANET AS COPTER SETTLES ON ROOF. ACE JUMPS OUT, RUNS OVER. COPTER ROTORS SLOW THROUGH...

MAGS:

She just – stopped.

ACE:

(ARRIVING – VISOR) Yeah, chemical compounds including diallyl polysulfide and S-allylcysteine will do that.

MAGS:

What?

ACE:

(VISOR) Otherwise known as crushed garlic. Don't worry, she's only paralysed.

MAGS:

I know you...!

ACE:

(VISOR) I should hope so!

MAGS:

Your visor. Lift your visor.

ACE:

(VISOR) Sorry, forgot I was wearing it. (LIFTS VISOR – UNMUFFLED) Weird how quick you get used to something like that.

MAGS:

Ace! I remember now. You. And the Doctor. And Camden Market. And Rufus the Australian. And the Hall, and the Sin Eater, and the Maserborghini Veloce. All of it!

SCENE 84: INT. TV STATION – RUFUS' PENTHOUSE

FX: LEX OVER MONITORS. HELICOPTER NOISE IN B/G.

LEX:

(D) We're thirty seconds from St Gart's Tower. But another copter's there already!

RUFUS:

Sorry, gonna have to recall you, Kookaburra.

LEX:

(D) Abort the mission? But –

RUFUS:

This is London, mate! Can't just shoot them down, that'd be kind of a big deal? – Besides, Head Office has got a better idea...

SCENE 85: **EXT. HOSPITAL — ROOFTOP**

MAGS:

Where've you been, Ace? What happened to you?

ACE:

Check out the new gnashers. (SHE HISSES)

MAGS:

(RECOILS) Agh!

ACE:

Hence the all-over bodysuit and sun-resistant visor. They changed me, Mags. They made me Feratu. And now fangs'll never be the same again.

MAGS:

You're stuck like this? Forever?

FX: BEATING OF 2 x PAIRS OF GIANT BAT-LIKE WINGS ABOVE AND OFF.

ACE:

Unless we find the Sin Eater sharpish, yeah. (SEEING) Oh, there you are!

FX: RAYMOND AND ROHESIA — NOW IN FULL VAMPIRIC FORM, WITH WINGS — SETTLE ON THE ROOFTOP, BEHIND MAGS.

MAGS:

What? - Oh!

ROHESIA:

Remember us, girl?

MAGS:

Wait — you're the Ferrats!

ACE:

Yeah, they've changed since you saw them last.

MAGS:

They grew wings!!

RAYMOND:

We've begun to regain our original form. The monstrous powers the Sin Eater suppressed.

ACE:

Yeah, but look: Mags, moon; moon, Mags.

ROHESIA:

She's lost her Vulpanan traits!

RAYMOND:

Meaning she must be 'Mags'. Not the Eater.

ACE:

Yeah. Which is a bit of a blow, I've got to admit. I'd kind of bet everything on getting the Sin Eater to turn me back.

ROHESIA:

So had we.

ACE:

Yeah, you made me like this? You can shut up, Rohesia.

MAGS:

The Sin Eater must be with the Doctor. He'll know what to do.

ACE:

Huh, the Doctor. Rufus's goons were all round Allen Road, so we sent a drone. No sign of the TARDIS. He's gone, Mags. And he's taken the Eater with him.

MAGS:

But I saw him! He spoke to me! The other night, in the hospital! He sent a message, into my head!

RAYMOND & ROHESIA:

How??

ACE:

Dunno, but I wouldn't bet against it. Question is: if the Doctor's still around – why isn't he here?

FX: BANG ON CUE – TARDIS BEGINS TO MATERIALISE, OFF.

RAYMOND:

That sound...!

ROHESIA:

Behind you, brother!

MAGS:

The TARDIS!

ACE:

Oh, about time!

FX: ALL RUSH OVER TO TARDIS. BEAT. ACE BANGS ON DOOR.

ACE:

Come on, you. Open up!

FX: CLICK AS DOOR OPENS.

ACE:

(FLINCHING) Aah!

RAYMOND:

(PAINED) The light!

ROHESIA:

(DITTO) Feratu – stay back!!

ACE:

(CALLING IN) You're gonna have to turn the lights down, Professor! (BEAT) Professor?

MAGS:

Doctor?

DOCTOR:

(CALLING FROM OFF) Come in, Mags. Into the light.

ACE:

Doctor?! Are you listening?

DOCTOR:

(OFF) Hurry, Mags!

ROHESIA:

Stop her, Raymond!

RAYMOND:

I can't! Burning me...!!

FX: CROSS DIRECTLY TO...

SCENE 86: INT. TARDIS – CONTROL ROOM [CONTINUOUS]

FX: MAGS RUSHES IN.

MAGS:

Doctor, you have to take the lights down. The others, they're–

RUFUS:

Yeah, we know what they are – don't we, Doc?

DOCTOR:

Unfortunately.

MAGS:

Who are– (REMEMBERS) Rufus. You're Rufus!

RUFUS:

Get on with it, Doctor. Doors!

FX: TARDIS DOORS CLOSE BEHIND MAGS. CROSS TO...

SCENE 87: EXT. HOSPITAL – ROOFTOP [CONTINUOUS]

FX: TARDIS DOOR SLAMS SHUT.

ACE:

You can't just shut us out! Doctor!!

FX: BATTERS DOOR. CROSS BACK TO...

SCENE 88: INT. TARDIS – CONTROL ROOM [CONTINUOUS]

MAGS:

You're leaving Ace?!

DOCTOR:

Ace is with the monsters now.

RUFUS:

And the Doctor's with me. – Isn't that right, Doc?

DOCTOR:

So it would seem. Mate.

MAGS:

No!!

END OF PART THREE

PART FOUR

MUSIC: OPENING THEME

REPRISE

FX: TARDIS DOOR SLAMS SHUT.

ACE:

You can't just shut us out! Doctor!!

FX: BATTERS DOOR. CROSS BACK TO...

INT. TARDIS – CONTROL ROOM [CONTINUOUS]

MAGS:

You're leaving Ace?!

DOCTOR:

Ace is with the monsters now.

RUFUS:

And the Doctor's with me. – Isn't that right, Doc?

DOCTOR:

So it would seem. Mate.

MAGS:

No!!

CONTINUES INTO...

SCENE 89: INT. TARDIS – CONTROL ROOM [CONTINUOUS]

RUFUS:

Come on, let's get going.

DOCTOR:

Indeed.

FX: SETTING CONTROLS THROUGH...

MAGS:

Doctor, tell me you've not swapped sides.

DOCTOR:

Rufus has a gun pointed at my head.

RUFUS:

No I don't!

DOCTOR:

I was speaking metaphorically.

RUFUS:

Oh right, yeah.

FX: DEMATERIALISATION BEGINS. CROSS BACK TO...

SCENE 90: EXT. HOSPITAL – ROOFTOP [CONTINUOUS]

FX: TARDIS FADING AWAY.

ACE:

(ANGRY) Doctor!!

RAYMOND:

It's no use.

ROHESIA:

He can't hear you.

DOCTOR:

(FROM OFF) On the contrary.

ACE:

What the—

RAYMOND & ROHESIA:

(SIMULTANEOUSLY) You!!

FX: DOCTOR WALKS FORWARD.

DOCTOR:

Raymond Ferrat, we meet again. – And you must be Rohesia.

ACE:

Whoa there, Professor. You can't just casually stroll in from nowhere!

DOCTOR:

Oh, Ace. What have they done to you...?

ACE:

Never mind that. Explanation, sunshine. Now!!

DOCTOR:

Well – at some point in the recent past, my friends at the architects Smythson with a 'Y' will be persuaded to install a ventilation duct between Floor Thirty-Two and [here]

ACE:

I meant – how can you be here, when you just left in the TARDIS? If that was you in the TARDIS...

DOCTOR:

Oh, that was definitely me. – Definitely probably.

ACE:

(WARNING) Doctor...!

SCENE 91: INT. TV STATION – MEZZANINE

FX: TARDIS MATERIALISES. DOOR OPENS.

RUFUS:

(EXITING) Guards!

FX: 2 x SECURITY GUARDS RUN UP FROM OFF.

MAGS:

(EXITING) Where is this...?

FX: DOCTOR CLOSES TARDIS DOOR BEHIND HIM.

DOCTOR:

Docklands. The London headquarters of Channel Lowest Common Denominator.

RUFUS:

That's Gamma Two-Five. (TO GUARDS) You guys – take the Doctor and Doleful Dolores here to Operations, Lex'll be going straight there.

MAGS:

Why?

RUFUS:

The Doctor knows. Mind you don't mess up, Doctor.

DOCTOR:

An armed escort won't be necessary.

RUFUS:

Wouldn't want you getting lost. – Now: I gotta get myself to make-up.

MAGS:

Make-up?!

RUFUS:

(WALKING OFF) See you later, guys!

DOCTOR:

Come on, Mags.

FX: DOCTOR & MAGS WALK, ACCOMPANIED BY GUARDS.

SCENE 92: EXT. HOSPITAL — ROOFTOP

ACE:

Come on, talk!!

DOCTOR:

Alright. Explanation. Last night, we contrived to communicate with Mags by tuning the C.G. Two-Five satellite into her personal psychic wavelength—

RAYMOND:

Who's 'we'?

ROHESIA:

The Eater!

ACE:

Obviously.

DOCTOR:

Do you want me to exposit or don't you? — Suddenly, we lost the connection...

FX: REVERSE-ECHO INTO...

SCENE 93: INT. TARDIS – CONTROL ROOM [NIGHT BEFORE]

FX: REPRISE END OF SCENE 72.

EATER-MAGS:

Maybe it's a temporary fault? A break in transmission?

DOCTOR:

But what caused it? – That's the question.

EATER-MAGS:

So what did cause it?

DOCTOR:

I daresay our hack was detected. And very possibly, our location.

EATER-MAGS:

They could be coming here? Then we have to get out!

DOCTOR:

We still don't know what Rufus is up to.

EATER-MAGS:

Does it matter?

DOCTOR:

Whatever he's doing, he needs you to do it. You, and a Hex-o-cone receiver fixed to a third of the homes in the country..

EATER-MAGS:

So what now?

DOCTOR:

Time to stop running, Arthur. First... you're going to bite me.

FX: REVERSE-ECHO BACK OUT TO...

SCENE 94: **EXT. HOSPITAL — ROOFTOP**

RAYMOND:

What?!

DOCTOR:

"Bite me."

ACE:

Don't you get it? — Two Doctors. One's the original. The other's the Eater.

ROHESIA:

The Doctor is a Time Lord. The Eater borrowed his transformative powers, just as she borrowed the Vulpanan's!

DOCTOR:

Correct. Rufus snatched the other me last night, in Regents Park.

ACE:

But you're the real Doctor.

ROHESIA:

How can you be sure?

ACE:

Cos he's got the Eater's mark on his neck — see?

RAYMOND:

But the same mark was on the other Doctor's neck.

ACE:

What?!

ROHESIA:

Because the Eater had to copy the bite in order to copy him!

DOCTOR:

Correct again.

ACE:

Yeah, but you must know which you is you, because the Eater would have taken your memories.

DOCTOR:

Not if you'd already compartmentalised your memories, to prevent that from happening.

ACE:

You mean neither of you knows which is which? — That's monumentally messed-up, even for you!

DOCTOR:

Thank you for your vote of confidence in our plan.

ACE:

What plan?! – Come on, tell us!

DOCTOR:

The other me allowed himself to be caught, meaning I could eavesdrop along my own psychic wavelength.

ROHESIA:

So you could both find out what Rufus was up to!

DOCTOR:

Correct yet again.

ACE:

So what is he up to?

DOCTOR:

We don't know yet. The other me spent the best part of the last twenty-four hours locked in a cupboard.

ACE:

Oh, brilliant.

DOCTOR:

But we know Rufus needs the Sin Eater. So the other me offered to help him recapture Mags.

ROHESIA:

So she could locate the Eater by tuning in to her psychic wavelength!

RAYMOND:

Well. I'm glad that someone's keeping up.

SCENE 95: INT. TV STATION – CORRIDOR

FX: DOCTOR AND MAGS WALK, 2 x ARMED GUARDS BEHIND.

DOCTOR:

(SOTTO) Rufus believes the Sin Eater is still wearing your form, Mags.

MAGS:

(SOTTO) You mean, she isn't?

DOCTOR:

(SOTTO) No, she's wearing mine. Or I am. It's complicated.

MAGS:

(SOTTO) You're telling me!

FX: THEY STOP WALKING.

DOCTOR:

(ALoud) Here we are – Operations. You guards, wait here. If either of us tries to escape, shoot us.

MAGS:

What?!

DOCTOR:

Come on.

FX: THEY WALK INTO...

SCENE 96: INT. TV STATION – CONTROL ROOM [CONTINUOUS]

MAGS:

I don't get it. Why are you helping Rufus? What's this hold he's got over you?

FX: DOOR CLOSES BEHIND.

DOCTOR:

There's been a chemical tracker in my bloodstream ever since Camden.

MAGS:

Right...

DOCTOR:

... and if I don't do as Rufus asks, he'll trigger a reaction, and set my blood on fire. Which isn't an outcome I'd relish.

LEX:

(COMING OVER) So this is the famous 'Mags'!

DOCTOR:

Mags, this is the wholly unfamous Lex.

LEX:

Rufus's Ops guy. Two-i-c, and general good bloke. I'm gonna open a channel to the C.G. Two-Five satellite, so you can use this headset to hack into the Sin Eater's consciousness.

MAGS:

Right...

DOCTOR:

Or she would, if she wasn't about to use that rather handy spanner to knock you unconscious.

LEX:

You what?!

MAGS:

Doctor, you can't just hit someone on the head and hope they'll fall unconscious, it could cause terrible damage.

LEX:

Thank you!

DOCTOR:

True, but his physiology isn't the same as a normal human's.

LEX:

Yeah, fair point.

FX: CRACK! MAGS WHACKS LEX ON THE HEAD.

LEX:
(SIGHS, FOLDS)

DOCTOR:
Good, we can proceed unobserved.

FX: DOCTOR FLICKING SWITCHES.

DOCTOR:
Now – these monitors should let us see and hear into every nook and cranny of this station...

MAGS:
Doctor, there's Rufus.

DOCTOR:
In Studio One. He seems to have gone an odd colour.

MAGS:
He said he was getting make-up.

DOCTOR:
He's appearing on a television programme! – Why?

MAGS:
I don't know, but look who's with him! – On the next monitor, look! It's Jimmie and Julianne!

DOCTOR:
Who?

MAGS:
From 'Waroona Springs'!

DOCTOR:
The soap opera...?

MAGS:
One of these controls must work the sound. Err...

FX: BLAST UP SOUND FROM STUDIO. DISTORTION FROM SPEAKERS.

GREG: ['JIMMIE' ACTOR]
(D) ... and we've flown over specially to the U.K. to be with you today [– isn't that right, 'Julianne'?]

DOCTOR:
(OVER NOISE) Turn it down!

FX: SOUND DROPS TO NORMAL LEVEL.

JINTY: ['JULIANNE' ACTRESS]

(D) For our special day – that's right, 'Jimmie'!

FX: CROSS TO...

SCENE 97: INT. TV STUDIO [CONTINUOUS]

GREG:

Course, I'm not really 'Jimmie'. My name's Greg, and I'm an actor.

JINTY:

And my name's Jinty, and I'm an actor, too.

GREG:

Now, it's not just a special day for Jimmie and Julianne in Waroona Springs – is it, Jinty?

JINTY:

No, Greg. It's a very special day for everyone in the U.K. and Australia, too! Here to tell us all about it is Rufus de Feratu, C.E.O. of Channel Gamma Two-Five. –

GREG:

Gudday, boss!

RUFUS:

Gudday, Greg! Gudday, Jinty! And gudday to all you C.G. Two-Five viewers, too!

FX: CROSS BACK TO...

SCENE 98: INT. TV STATION – CONTROL ROOM [CONTINUOUS]

DOCTOR:

What is this drivel...?

GREG:

(D) So, Rufus – why don't you tell everyone what's been going on, while our big wedding ep's been on the air?

JINTY:

(D) [Cos there's been some crazy stuff happening – hasn't there, Rufus?]

RUFUS:

(D) [You betcha, Jinty!]

RUFUS & GREG & JINTY:

(D) [(ALL LAUGH POLITELY)]

OVER BRACKETED LINES ABOVE...

MAGS:

Doctor, the wedding episode is supposed to be tomorrow. They must be recording this in advance!

DOCTOR:

Which means...

MAGS:

... which means, Rufus is telling us what he's going to do in the next twenty-four hours!

DOCTOR:

Give me that headset.

FX: CROSS BACK TO...

SCENE 99: INT. TV STUDIO [CONTINUOUS]

RUFUS:

Okay, so all of a sudden some people out there might have gotten glowing yellow eyes, and super-long nails, and actual fangs?

GREG:

Kind of like... vampires, Rufus?

RUFUS:

Kind of, Greg! But if that's you, or if it's someone down your street – please: don't be alarmed. Cos, newsflash: Bela Lugosi's dead, and vampires aren't real. Not like in horror movies, leastways!

SCENE 100: EXT. HOSPITAL ROOFTOP

DOCTOR:

(GASPS — HEAD PAIN) Ah!

ACE:

Doctor, what is it?

DOCTOR:

A psychic transmission. From the other me!

ROHESIA:

What's he saying?

DOCTOR:

Nothing. He's watching a television programme. Now ssh!

SCENE 101: INT. TV STUDIO

JINTY:

The Feratu, on the other hand – they're a different kettle of skipjack. Isn't that right, Rufus?

RUFUS:

That's right, Jinty. Fact is, I'm a Feratu – one of an old, old family that arrived here on Earth many hundreds of years ago. Now, we Feratu are very like you humans...

GREG:

You intermingled with the local population, didn't you?

RUFUS:

(LAUGHS) That's one way to put it, Greg! – But yeah, over the years we've passed some, what we call "genetic markers" into humankind.

JINTY:

And does everyone have these "genetic markers", Rufus?

RUFUS:

Not everyone, Jinty. They've been lying dormant 'cos they need a special type of radiation not normally found on Earth to be activated.

GREG:

And what do we call that very special type of radiation, mate?

RUFUS:

We call it Gamma Two-Five radiation, Greg.

JINTY:

Like in the name of this tee-vee channel?

RUFUS:

Exactly like, Jinty! – Okay, so here it is: the Hex-o-cone receivers we've been putting up everywhere have been specially modified to absorb background Earth radiation, and turn it into Gamma Two-Five radiation, just as soon as they've intercepted a special signal from our very special C.G. Two-Five satellite.

GREG:

You mean the satellite that's in a geosynchronous orbit three hundred and fifty kay-em above our heads, mate?

RUFUS:

I do, Greg!

JINTY:

Whoa, now that is a plan and a half, Rufus!

RUFUS:

You're not wrong there, Jinty! At a rough guesstimate, we reckon we just activated dormant Feratu markers in round about one in three of the fifteen million viewers we think tuned in to watch Jimmie and Julianne getting hitched.

GREG:

Tee-vee event of the year, mate!

RUFUS:

Tee-vee event of all time, Greg! Cos if those numbers are right, five million of you, roughly speaking, just became Feratu. If that's you: nice one, you just joined the new world aristocracy!

GREG:

(SNARLING, MONSTROUS) Yes, and we're going to put the human herd in their place – aren't we, Jinty?

JINTY:

(SNARLING, MONSTROUS) We're going to put them on their knees, Greg! At our feet, begging for our mercy!

RUFUS:

Ha! Great stuff, guys. –

FX: CROSS BACK TO...

SCENE 102: INT. TV STATION – CONTROL ROOM [CONTINUOUS]

RUFUS:

(D) We're gonna take a short break now, and when we come back, we're gonna explain exactly what to do if you've just turned Feratu; and what to do if you haven't – alright?

GREG & JINTY:

(D) (SNARLING, MONSTROUS) Alright!

FX: CUE CG 25 MUSICAL IDENT OF SOME SORT. JUST A STING.

DOCTOR:

I do hope the other Doctor got all that.

FX: CROSS TO...

SCENE 103: EXT. HOSPITAL ROOFTOP [CONTINUOUS]

ACE:

Doctor, what's going on?

DOCTOR:

Thanks to the other Doctor, I now know every last detail of Rufus' plan.

ROHESIA:

Which is...?

DOCTOR:

Brace yourselves. (TAKES BREATH AS IF HE'S ABOUT TO SPEAK)

SCENE 104: INT. TV STUDIO

RUFUS:

Okay, guys – ready for Part Two?

GREG:

Whenever you are, mate!

RUFUS:

Triffic. –

FX: R/T CRACKLE FROM OFF. AS IN PART TWO.

JANET:

(OVER R/T, HUSHED) Honeyeater calling Thornbill. Come in, Thornbill.

JINTY:

Hey, Rufus – that your walkie-talkie?

FX: CROSS TO...

SCENE 105: INT. HELICOPTER – COCKPIT [CONTINUOUS]

RUFUS:

(D) Honeyeater? Thought you were out of the picture!

NB: JANET KEEPS HUSHED TONE THROUGHOUT.

JANET:

I'm using the radio in the Ferrats' chopper. Some thrall shot me with a garlic dart –

RUFUS:

(D) Nasty!

JANET:

... but they were all too busy gassing to notice when I came around. – Thornbill, the Doctor's here!

RUFUS:

(D) Nah, mate. The Doctor's here.

JANET:

One's the Doctor; the other's the Sin Eater wearing the Doctor's form. Can't say which is which. They've been using the same psychic link the Doctor used to speak to Mags?

RUFUS:

(D) That double-crossing dirtball!

JANET:

So now they both know everything, about what happens tomorrow. The Doctor here's telling Raymond and Rohesia now.

RUFUS:

(D) Raymond and Rohesia are there too?

JANET:

Yeah, and if they catch me, they'll stake me. (FX: BEGINS FLICKING SWITCHES) So beg pardon, but I'm flying this thing out of here. Honeyeater out. (R/T OFF)

CROSS TO...

SCENE 106: EXT. HOSPITAL ROOFTOP [CONTINUOUS]

ACE:

... Then that's what Rufus wants? To bring back the Dark Ages, vampirically speaking?

DOCTOR:

So it appears.

ROHESIA:

But how can he Rufus be here? How could he have survived?

ACE:

Guess you can ask him when you take out the TV station.

RAYMOND:

Us-?

DOCTOR:

You Feratu.

ROHESIA:

Us?!

ACE:

Yes, you, and the hundred-odd more of you back at the Hall? It's your fight, you deal with Rufus.

RAYMOND:

The others... don't have the blood for it.

ROHESIA:

Maybe Rufus had a point.

ACE:

(SIGH) Alright, guess this is one for the professionals.

DOCTOR:

The professionals, Ace?

ACE:

You and me, Professor. Raymond and Rohesia, too, if they're not feeling too delicate. We've got brain, we've got brawn; we've got fangs, we've got claws; we've got garlic darts and a helicopter-

FX: UNDER THE ABOVE — HELICOPTER ROTORS START TURNING, JUST OFF. GATHERING SPEED, THROUGH...

ROHESIA:

No we don't!

RAYMOND:

The helicopter!

FX: HELICOPTER LIFTS OFF, TURNING AROUND.

ACE:

(CALLING) Oi!! Come back here!!

ROHESIA:

Who is that??

DOCTOR:

Mags's nurse. Rufus's agent.

FX: HELICOPTER SWOOSHES AWAY.

ACE:

Great. So what are we going to do now??

SCENE 107: INT. TV STATION – CONTROL ROOM

MAGS:

So what are we going to do now, Doctor?

DOCTOR:

When exactly is this programme next on? This 'Waroona Springs'?

MAGS:

Mid-day – if it's the same as when I was in hospital.

DOCTOR:

Good. That gives me sixteen hours to hack the C.G. Two-Five satellite, and bring it crashing down to Earth.

MAGS:

How??

DOCTOR:

We're sitting in the Main Centre of Operations, I doubt it'll take me sixteen minutes.

MAGS:

Seriously?

DOCTOR:

Seriously. Now –

FX: BEGINS TO TYPE FURIOUSLY AT KEYBOARD.

MAGS:

It can't be that easy!

FX: SUDDENLY, FROM BEHIND...

RUFUS:

(OFF) You said it, Sad Susie.

DOCTOR:

Rufus.

RUFUS:

Hands off the keyboard, Doctor. (OFF) Guards...!

FX: 2 x ARMED GUARDS CLATTER OVER. DOCTOR STOPS TYPING.

DOCTOR:

A pity, I only needed another fifteen minutes and fifty seconds.

RUFUS:

(WALKING OVER) You can take the headset off, too. Don't need another you listening in.

DOCTOR:

(REMOVING HEADSET) Ah. So you know about him.

RUFUS:

Suppose my blood oughta be boiling... but guess what, Doctor? That's what's gonna happen to yours.

MAGS:

But what if he's the Sin Eater? You need the Eater. You wouldn't have tricked us into abducting her otherwise.

DOCTOR:

Precisely!

RUFUS:

Firstly, I never needed the Eater per se. All I needed was for Raymond and Rohesia to have fully reverted to their vampiric base code before tomorrow.

MAGS:

Excuse me – "base code"?

DOCTOR:

Weren't you listening, Mags? – "Markers". "Code". This isn't traditional vampirism we're dealing with, but an artificially engineered virus!

MAGS:

Artificial?

DOCTOR:

Of course, artificial!

RUFUS:

Two chromosomal progenitors, both of whom create virus carriers, who then go on to disseminate genetic markers into a local population. Give it a thousand-odd years, trigger those markers, and boom!

MAGS:

Planet of the vampires!

DOCTOR:

Indeed. So if Raymond and Rohesia were the progenitors – what were you, Rufus?

RUFUS:

Me? I was the first guy they infected. The first human they made their thrall.

DOCTOR:

You got the virus in its purest, most uncorrupted form.

RUFUS:

You should have seen us, Doctor, back in the day, when this world was our dominion. We were amazing!

DOCTOR:

The Three Who Ruled..

RUFUS:

Yeah. We ruled alright.

DOCTOR:

Before everything changed.

RUFUS:

Before Raymond and Rohesia turned native. Before they used the Sin Eater to change their nature. Before they exiled me to the other side of the Earth.

MAGS:

Australia!

RUFUS:

They meant to make the sun my gaoler. Which it was. For a time.

MAGS:

You're not like the others. You walk in sunlight.

RUFUS:

Yeah. Me and the others I've turned. You want to know why?

MAGS:

I do, yes.

RUFUS:

Because I burned myself, girlie. -

FX: CROSS TO..

SCENE 108: EXT. THE OUTBACK [FLASHBACK — IN RUFUS' HEAD]

RUFUS:

(V/O) Every day, for two hundred years, I exposed a little bit of myself to the sunlight.

HEAD OFFICE:

Reach out, Rufus! Reach out into the sunbeam!

FX: FSSS! SKIN BURNING.

PAST RUFUS:

(SCREAMS)

HEAD OFFICE:

Again! Again!!

FX: FSSS! SKIN BURNING.

PAST RUFUS:

(SCREAMS)

FX: CROSS BACK TO...

SCENE 109: INT. TV STATION – CONTROL ROOM [CONTINUOUS]

RUFUS:

First a fingertip. Then a finger. Then two fingers. A hand. An arm. Burning like fury. Burning like rage. But not dying. Head Office on at me all the time, telling me if I did it often enough, one day I'd become immune. And eventually, I did.

MAGS:

It must have been agony.

RUFUS:

You have no idea. No. Flaming. Idea.

DOCTOR:

I'm curious, Rufus – when you say "Head Office", do you mean a voice in your head?

RUFUS:

I'm not crazy, if that's what you're getting at.

DOCTOR:

It's the virus itself that speaks to you. Controls you. Tells you what to do.

RUFUS:

I'm my own man, Doctor!

DOCTOR:

I doubt you've been anything like a man for centuries.

RUFUS:

Okay, now you've riled me, Doctor. (CALLING) Lex. Oi, Lex! – You, guard: kick Lex for us, would you?

FX: GUARD KICKS LEX IN B/G.

DOCTOR:

I suppose you're going to set my blood on fire.

RUFUS:

In a minute. First, I'm gonna let you watch as I trigger those genetic markers.

LEX:

Ah, my head!

RUFUS:

Never mind your head, mate – trigger the Gamma Two-Five conversion for us, would you?

LEX:

'kay, if that's what you want. – Budge out the way, Doctor.

FX: DOCTOR GETS OUT OF CHAIR. LEX BEGINS TYPING INTO CONSOLE.

DOCTOR:

You'll only trigger a fraction of the people who'll be watching tomorrow!

RUFUS:

I only need a fraction of the number. A few thousand Feratu could overrun the country, easy.

MAGS:

But the wedding! In Waroona Springs!

RUFUS:

Yeah, marketing tool? To maximize take-up of Hex-o-cone receivers in the last few weeks? It's done its job.

FX: LEX STOPS TYPING.

LEX:

Right, there you go.

RUFUS:

Done?

LEX:

Done. A third of everyone watching 'Mammals Do The Maddest Things!' is gonna start feeling the old bloodlust any minute now!

MAGS:

Doctor, we have to do something!

DOCTOR:

It's too late.

FX: R/T CRACKLE.

JANET:

(D) Honeyeater calling Thornbill.

FX: CROSS TO...

SCENE 110: INT. HELICOPTER [CONTINUOUS]

FX: ROTORS. RUFUS OVER R/T.

RUFUS:

(D) What's occurring, Honeyeater?

JANET:

Thought you'd like to know – you've got the Doctor and his
dart-happy friend incoming.

RUFUS:

(D) How??

JANET:

On the backs of Raymond and Rohesia Ferrat.

SCENE 111: EXT. SKY ABOVE TV STATION

FX: RAYMOND & ROHESIA WINGS BEATING. WIND.

ACE:

(CALLING) Hold on to your hat, Doctor...!

FX: BIG GUST OF WIND.

DOCTOR:

Too late!!

SCENE 112: INT. TV STATION – CONTROL ROOM [CONTINUOUS]

RUFUS:

They want to take out the base station, on the roof.

JANET:

(D) It's alright, I can use my rotors to cut them to pieces!

RUFUS:

No! No! You hear me, Honeyeater? Try to scare them inside. But do not kill Raymond and Rohesia!

JANET:

(D) You're the boss.

SCENE 113: EXT. ROOF OF TV STATION

FX: RAYMOND AND ROHESIA FLAP DOWN TO ROOF. WIND.

DOCTOR:

(DISMOUNTING ROHESIA) Thank you. Now – I need tools, if I'm going to dismantle this base station properly...

RAYMOND:

Our bare hands will do!

FX: HELICOPTER APPROACHING FAST.

ACE:

Guys – I don't want to worry you, but here comes a chopper to literally chop off our heads...?

ROHESIA:

We have to get under cover.

ACE:

Roof hatch!

FX: CROSS BACK TO...

SCENE 114: INT. TV STATION – CONTROL ROOM [CONTINUOUS]

LEX:

I've got 'em on camera. They're heading inside!

RUFUS:

Cool. (INTO R/T) Stand down, Honeyeater! (TURNING) Aw, Doctor – guess that's all hope g– (STOPS SHORT)

LEX:

Him and Morbid Madge! They've gone!

RUFUS:

I can see that, Lex! You guards – get after them!!

SCENE 115: INT. TV STATION – CORRIDOR

FX: DOCTOR & MAGS RUNNING.

MAGS:

Where are we running?

DOCTOR:

To the TARDIS, before Rufus boils my blood.

MAGS:

But we need to tell the others to do the same!

DOCTOR:

You're right. Oh, I wish I'd brought that headset...!

MAGS:

(STOPPING) But I did! Look!

DOCTOR:

Excellent!

SCENE 116: INT. TV STATION – STAIRWELL

FX: ACE, DOCTOR, RAYMOND & ROHESIA RUNNING DOWN STAIRWELL.

ACE:

They've got to be down, they can't be anywhere else!

DOCTOR:

(GASPS, STOPS) Ah!

FX: THE OTHERS STOP.

RAYMOND:

Doctor? What is it?

ROHESIA:

A psychic communication from the other Doctor?

DOCTOR:

I can see Mags. She's saying... the TARDIS is on the level ten mezzanine. She says the other Doctor has a plan!

SCENE 117: INT. TV STATION – CORRIDOR

MAGS:

(TO THE OTHERS, VIA DOCTOR. CAREFULLY, AS IF TO IDIOTS!) We're going to fly the TARDIS to destroy the satellite!

DOCTOR:

Mags, how did you know?

MAGS:

It's what you did with the fifth Vulpanan moon.

DOCTOR:

Yes, but that's not all. Tell the other Doctor this – we heard Rufus order the helicopter pilot not to kill Raymond and Rohesia-

MAGS:

(TO THE OTHERS, VIA DOCTOR) We heard Rufus order Janet not to kill Raymond and Rohesia. (ASIDE) Is that important?

DOCTOR:

Very.

FX: FROM BEHIND...

JINTY:

(MONSTROUS) There they are, Greg!

GREG:

(MONSTROUS) Easy meat, Jinty!

MAGS:

It's Julianne and Jimmie! From Waroona Springs!

DOCTOR:

What do you want, their autographs? Run!!

FX: THEY RUN, PURSUED BY 2 x VAMPIRES.

SCENE 118: INT. TV STATION – MEZZANINE

FX: ACE, DOCTOR, RAYMOND & ROHESIA RUN TO STOP.

ACE:

Level ten mezzanine – bingo, the TARDIS!

RAYMOND:

Where are the others?

ROHESIA:

Not here, plainly.

ACE:

That's no use, the other Doctor's got the key!

DOCTOR:

Raymond – kindly give Ace a leg-up.

ACE:

To where?

DOCTOR:

To find the cubby hole above the P in Police Box.

SCENE 119: INT. TV STATION – CORRIDOR

FX: DOCTOR & MAGS BURST THROUGH DOUBLE DOORS, INTO...

DOCTOR:

Next left, if I remember right—

FX: DOORS SWING BACK, BUT...

RUFUS:

(AHEAD) Next right, actually. Not that it matters now.

LEX:

(AHEAD) Should have taken the elevator, ya dingoes.

MAGS:

Oh no.

DOCTOR:

Back the way we came, Mags—

FX: DOUBLE DOORS SWING OPEN AGAIN.

GREG:

(MONSTROUS) The food's coming our way now, Jinty!

JINTY:

(MONSTROUS) Like fetching shrimp off a barbie, Greg!

RUFUS:

(CALLING) Back off, you two. They're mine.

MAGS:

Doctor — look at me. Other Doctor, are you listening?

SCENE 120: INT. TARDIS – CONTROL ROOM

FX: STATIONARY ATMOS.

DOCTOR:

I trust the lighting is acceptably dim?

ROHESIA:

It'll do.

DOCTOR:

Good, because – (PAINED)

ACE:

Is that Mags? What's keeping them?

DOCTOR:

She says she's with the Eater. She says to leave them. She says to go!

SCENE 121: INT. TV STATION – CORRIDOR

DOCTOR:

Are you sure, Mags?

MAGS:

The satellite has to be destroyed. There's no other way.

RUFUS:

She's right, you know. Lex here's got the blood control all ready. The other Doctor steps out of his TARDIS, he's gonna get himself a bad case of red-hot haemoglobin.

DOCTOR:

Go on, then. Get it over with.

RUFUS:

What, you? It won't work on you. You're the Sin Eater. You're immune.

DOCTOR:

You can't know that.

RUFUS:

Sure I can. Check out your wrists.

DOCTOR:

(REALISATION) The fetter marks showing through.

RUFUS:

Just like before. Obvious if you can look past the defensive charm. The glamour.

SCENE 122: INT. TARDIS – CONTROL ROOM

FX: DOCTOR FLICKING SWITCHES.

ACE:

Go?

DOCTOR:

There isn't an alternative.

ACE:

You go if you want to. I'm going back for Mags.

DOCTOR:

Mags has made her choice.

FX: DEMATERIALISATION SEQUENCE BEGINS.

ACE:

No!!

DOCTOR:

I may need you, Ace. For when the psychic shock kicks in.

FX: CROSS TO...

SCENE 123: INT. TV STATION – CORRIDOR [CONTINUOUS]

FX: TARDIS DEMATERIALISATION, FROM NEXT CORRIDOR.

RUFUS:

There they go. Too late, anyhow. Knocking out the satellite won't cause all the humans who've started changing to change back.

DOCTOR:

There's only one way to stop that. I only hope the Doctor realised why it was that Rufus here told Janet not to kill Raymond and Rohesia...

RUFUS:

Uh, uh. No more giving the Doctor hints. Lex, mate – pass us your pistol.

LEX:

Sure.

MAGS:

No, you mustn't!

DOCTOR:

Stand back, Mags. This has been two hundred twelve-moons coming. Now, at last... I'm free.

SCENE 124: INT. TARDIS – CONTROL ROOM

FX: TARDIS MATERIALISES. SCANNER.

DOCTOR:

There. The satellite. Raymond and Rohesia, you know what you have to do.

RAYMOND:

But we need spacesuits!

ACE:

Come on, you're va- (CORRECTS SELF) Feratu. You've got wings, mine haven't grown yet.

ROHESIA:

You're only a thrall. A servant.

DOCTOR:

The wings aren't the point.

ACE:

Eh?

RAYMOND:

We're three hundred and fifty kilometres high in Earth's troposphere.

ROHESIA:

With no protection from ultraviolet radiation.

ACE:

Sunlight?

DOCTOR:

Please, you two. It's the only w- (GASPS, FAINTS)

FX: FALLS TO FLOOR.

ACE:

Doctor? Was that it? Was that the psychic shock you were on about? – No use, he's out of it.

RAYMOND:

Sister, the Doctor was psychically linked to the Eater.

ROHESIA:

So if something happened to the Eater...

ACE:

Like what?

SCENE 125: INT. TV STATION – CORRIDOR

MAGS:

You killed him!!

RUFUS:

Correction: her. (MONSTROUS) And now we're gonna give Gothic Gertie something to feel properly sad about – aren't we, guys?

LEX, JINTY & GREG:

(MONSTROUS HISSING) Yesss!

SCENE 126: INT. TARDIS – CONTROL ROOM

RAYMOND:

Sister dear. You know as I do: there's only one way to end this.

ROHESIA:

Must we, brother mine?

RAYMOND:

Two hundred years ago, we chose to live as humans, not... vampires.

ROHESIA:

Yes. And humans die. Come, brother.

FX: THEY WALK TO THE DOORS.

ACE:

I don't get it. If you two are gonna do something, do it!

RAYMOND:

Now the Eater is dead, we cannot go back to how things were before.

ROHESIA:

Miss McShane, please open the doors.

RAYMOND:

Then shelter behind the console.

ROHESIA:

If you know what's good for you.

ACE:

Guess it's your funeral –

FX: DOORS OPEN.

SCENE 127: INT. TV STATION – CORRIDOR

RUFUS, LEX, JINTY & GREG:
(MONSTROUS, HISSING, ADVANCING ON MAGS)

MAGS:
You're monsters! All of you! Monsters!

RUFUS:
(MONSTROUS) Too right!

JINTY:
(MONSTROUS) Bite her, Greg!

GREG:
(MONSTROUS) Tear her throat out, Jinty!

SCENE 128: INT. TARDIS – CONTROL ROOM

ROHESIA:

So bright! So dazzling!

RAYMOND:

Together, sister?

ROHESIA:

Together.

FX: THEY FLAP INTO THE SUNLIGHT.

SCENE 129: INT. TV STATION – CORRIDOR

MAGS:

Please, just make it quick...!

RUFUS:

(PAINED) Aaaagh!!

LEX:

Rufus?

GREG:

What's the matter, mate?

RUFUS:

Raymond and Rohesia have... destroyed themselves.

JINTY:

Too bad!

RUFUS:

But they made me. And when the maker dies, the curse is lifted.
And when the curse is lifted...

GREG:

Rufus, mate – you're looking kinda...

JINTY:

... wrinkly.

MAGS:

That's because he's a thousand years old.

RUFUS:

And all those thousand years are catching up with
meeeeeeeeeeeeeee—

FX: WHOOSH, CRACK, CLATTER OF BONES.

GREG:

He's crumbled to dust!

MAGS:

Too bad.

JINTY:

I'll say.

MAGS:

For you, I mean.

LEX:

(REALISATION) Guys... Rufus turned all three of us, right??

GREG:

Aw, heck—

DOCTOR:

(SUDDENLY) But I wouldn't worry if Rufus only turned you in the last ten years or so.

MAGS:

Wait — you're alive?!

DOCTOR:

It would appear so.

MAGS:

Yes, but —

DOCTOR:

In a minute, Mags. (TO THE OTHERS) If Rufus only turned you in the last ten years, you're only going to age ten years, now the vampire markers in your system have been nullified.

LEX:

As they have in the entire human population?

DOCTOR:

I hope so.

JINTY:

Ten years!

GREG:

Mate, we're Aussie soap stars! We can't age ten years!

DOCTOR:

What a pity.

MAGS:

Doctor, Rufus shot you!

DOCTOR:

I'm the Sin Eater, remember? Just as I absorbed your transformative powers, I seem to have absorbed the Doctor's, too.

MAGS:

What?

DOCTOR:

Yes. In fact — I think I feel a change coming on...

SCENE 130: EXT. CAMDEN MARKET [LATER]

FX: FADE UP. AS SCENE 1. DOCTOR, ACE, MAGS & EATER-MAGS WALKING ALONG.

ACE:

What, so she regenerated?

EATER-MAGS:

Yes. Into me.

DOCTOR:

Well, reverted back to her previous physical template.

MAGS:

Which was a surprise.

MAGS & EATER-MAGS:

(TOGETHER) For both of us!

ACE:

Don't do that. It's well freaky, people will stare.

DOCTOR:

This is Camden. Whoever you are, nobody stares.

FX: ALL STOP WALKING.

EATER-MAGS:

What about you, Ace? Has the virus left you?

ACE:

I've not got the urge to drain anyone's veins, if that's what you're asking. (SNIFFS AIR) Although... I could murder a kebab, that's for sure. Oh yeah, smell that!

MAGS:

I seem to have lost my appetite for meat.

DOCTOR:

It will return, eventually. One bite from the Eater here suppressed the Feratu's monstrous traits for a year.

MAGS:

(DOWNCAST) A year.

DOCTOR:

Maybe less, in the TARDIS. Of course, if the Eater wanted to come with us...?

ACE:

Yeah, like that wouldn't be confusing.

EATER-MAGS:

I think I'd prefer to stay.

DOCTOR:

Are you sure?

EATER-MAGS:

I was a prisoner for so long. Now I'm free. Now I'm a person, not just a monster in a cage.

ACE:

Yeah – and you want to be free, to do what you want to do? To get loaded, and to have a good time?

EATER-MAGS:

What's "loaded"?

ACE:

Cultural reference.

DOCTOR:

Yes, well. I can't say I approve of all that. But if it's a good time you want... Camden is a place to start.

MAGS:

This is goodbye then?

EATER-MAGS:

It is. Goodbye, Mags. Goodbye, Doctor.

ACE:

I'll go with her. Just for a bit. Make sure she doesn't get into trouble. Til next time, Professor.

DOCTOR:

Til next time, Ace.

ACE:

Keep an eye on him, Mags. Ta-ra!

FX: ACE AND EATER-MAGS WALK.

MAGS:

Ta-ra...

DOCTOR:

There they go.

MAGS:

Another me. I'm glad for her. She's free, even if I'm not.

DOCTOR:

Mags?

MAGS:

She's the Sin Eater. She can become someone else, whenever she chooses. But wherever I go, the monster will always be there, in my shadow.

DOCTOR:

Each of us has a shadow, Mags. But some shadows are deeper and darker than others. — Come on. The TARDIS awaits.

THE END

APPENDIX

SCENE 131: 'WAROONA SPRINGS' CLIFFHANGER SCENE

FX: SURF CLOSE BY. BEACH BAR BALCONY. PARTY WELL OFF.

ON-SCREEN MUSIC: A STOCK MUSIC STING INVOKES 'SURPRISE'.
(EVERYTHING MADE ON A VINTAGE YAMAHA DX7, OR SIMILAR!)

JIMMIE:

Strewth, Julianne! What in the name of all that's holy are you doing here?!

JULIANNE:

It's my hen night, Jimmie! What's your excuse?!

JIMMIE:

Yeah, and it's my stag, Julianne! I didn't know you were gonna be in the beach bar too!

JULIANNE:

This is crazy, Jimmie! It's bad luck for the bride and groom to meet the night before the wedding, you know it is!

JIMMIE:

It wasn't my idea, Julianne! It was the best man decided we were coming here tonight! It was Alan!

JULIANNE:

Well, it wasn't my idea we were coming here either, Jimmie! It was the maid of honour chose this dive! It was Raylene!

JIMMIE:

Aw, heck, Julianne – you reckon they've cooked this up between them?

JULIANNE:

Yeah, I'd say they were in it together, Jimmie! That scheming sow Raylene's always had her eye on you –

JIMMIE:

Yeah, like that slippery snake Alan's always held a candle for you, Julianne!

JULIANNE:

Yeah, and not just a candle. Well they've got what they wanted now, Jimmie!

JIMMIE:

We can't let them get away with it, Julianne!

ON-SCREEN MUSIC: STOCK-TYPE 'DRAWING TOWARDS CLIFFHANGER' TONE.

JULIANNE:

I'm sorry, Jimmie! We can't go through with it, not now!

JIMMIE:

Don't say it, Julianne!

JULIANNE:

I am saying it, Jimmie! We get married now, it's a lifetime's bad luck!

JIMMIE:

C'mon, Julianne, it's just some crazy superstition -

JULIANNE:

Oh, so I'm crazy now, Jimmie?!

JIMMIE:

You gotta admit, it is kinda nuts, Julianne -

JULIANNE:

So I'm nuts too, Jimmie?!

JIMMIE:

Cripes, Julianne, I didn't mean -

JULIANNE:

See this ring, Jimmie? I'm taking it, and I'm throwing it in the ocean! (EFFORT)

JIMMIE:

Julianne! No!

JULIANNE:

The wedding's off, Jimmie! I wouldn't marry you if you were the last guy in Waroona Springs!

ON-SCREEN MUSIC: FEW MORE NOTES OF DRAMATIC STOCK MUSIC BEFORE CRASSLY CHEERY THEME TUNE CRASHES IN.

**